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Representation of Iconicity in Cross-Generational Poetry: A Study of Peirce's Semiotics in Poetry Collections *Masih Ingatkah Kau Jalan Pulang?*

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Abstract

The background of this research is the phenomenon of literary works that continue to develop within society and have even become an important part of it. For this reason, literary works need to be approached, understood, and treated appropriately, of course, with various approaches. The focus of this research includes: the forms of signs in the form of icons, indices, and symbols that are seen in each poem in the poetry collection *Masih Ingatkah Kau Jalan Pulang?* by Sapardi Djoko Damono and Rintik Sedu, through Charles Sanders Peirce's Semiotics theory, then observing the Triadic relationship between Representamen, Interpretant, and Object in the form of signs in each poem in the poetry collection *Masih Ingatkah Kau Jalan Pulang?* by Sapardi Djoko Damono and Rintik Sedu. The purpose of this study is to describe the forms of signs in the form of icons, indices, and symbols that are visible and to describe the triadic relationship between the representative, interpreter, and object in the form of signs in each poem in the poetry collection *Masih Ingatkah Kau Jalan Pulang?* by Sapardi Djoko Damono and Rintik Sedu. This study is a qualitative descriptive study. The data used in this study is diction, which consists of words, phrases, sentences, stanzas, and lines in each poem studied. Based on research into the poetry collection *Masih Ingatkah Kau Jalan Pulang?* by Sapardi Djoko Damono, the iconicity consists of icons, indices, and symbols. This study also identified a triadic connection in several examples of poetry. These findings help readers of the poetry collection understand each Iconic sign presented by Sapardi Djoko Damono and Rintik Sedu as poets.

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INTRODUCTION

Literary works continue to develop in the midst of people's lives and have even become an important part of society itself. For that reason, literary works need to be approached, understood, and treated as they should, of course, with various approaches. According to Nurgiyantoro (1995) The purpose of approaching literary works is to understand them better. It is further explained that the birth of literary works is not only in the form of communication but also in the aesthetic form, because their creation requires the complexity of creativity. We can see this complexity in the literary form of poetry, which features a distinctive use of language characteristic of each period. Often poets use language that is strange in structure but produces specialties, dark sides, or even deviations in language (Teeuw, 2015). Literature is a form that describes the world of creation, imagination, and design, which presents certain understandings and experiences, and contains aesthetics that children and adults can enjoy according to the interests and experiences of the reader (Azahra, 2025).

As a way of expressing personal feelings, literary works can present feelings, experiences, thoughts, ideas, passions, and beliefs by utilizing the richness of language as a tool (Fadhila & Qur'ani, 2013). Everything contained in literary works can be studied and understood as an effort to bring the literary work to life. In 2020, the Indonesian literary community presented a phenomenal work, a cross-generational collaboration in contemporary Indonesian literature by Sapardi Djoko Damono (born 1940) and young writer Rintik Sedu (born 1998), in the collection of poems *Masih Ingatkah Kau Jalan Pulang?* (Damono & Sedu, 2020). The beginning of the idea of collaboration was born, namely when the two became speakers at the *Narrative Book Club* event in 2019, then after the meeting, there was a creative conversation for seven months, until finally producing a work in a dialogical and emotional form, nurtured by two poets from two generations (Andrian, 2020). The gap in dialogue between generations, which gives rise to various symbols, can certainly be felt in the current digital era and is a very relevant issue for semiosis.

Like the poems Sapardi has presented before, it still carries the lyricist's touch, but the poetry book *Masih Ingatkah Kau Jalan Pulang?* It seems to be trying to answer all the possible cultural, aesthetic, and linguistic gaps that occur across generations. In this context, Sapardi Djoko Damono seems to be preparing himself to serve as a facilitator of Rintik Sedu's inner voice in narrating the themes of going home and going, love, loss, and the romantic identity of *Generation Z*. Among these

things, many empty spaces require deep interpretation. The space is an arrangement of diction deliberately chosen and used by the two poets to describe their respective inner experiences, alternating with the pattern of writing relays. Several studies have been conducted on the works of Sapardi and Rintik Sedu, such as Irawati (2022) However, the theory used is Roland Barthes' Semiotics, which focuses on the semiotic basis of structuralism through the elements of *Signifier* (signifier) and *Signified* (signifier). As is well known, Barthes' semiotics research is structural and static, while literary works rest on dynamic elements that are constantly in motion.

The author observes the complexity and diversity of symbols and sign systems; for this reason, a way is needed to help readers give meaning to the poems by Sapardi Djoko Damono and Rintik Sedu, which are contained in the collection *Masih Ingatkah Kau Jalan Pulang?* For this reason, this research needs to be carried out, of course, using a semiotic perspective that examines poetry through the sign system not only structurally but also by observing the dynamic processes (semiosis) that occur in it. Literary studies carried out on semiosis are an attempt to analyze literary works as a sign system, as well as to determine the conventions that allow literary works to have a deeper meaning (Pradopo, 2003). The beauty of poetry lies in its ability to evoke emotions, take the reader into an imaginative world, and communicate a deep message with creative and symbolic language (Habibie et al., 2024).

Semiotics is a branch of science that investigates signs and related phenomena, including the processes of using signs and the systems of signs (Ghiffari & Sabian, 2023). Semiotics, as its history shows, is rooted in structural theory, but it also signals dissatisfaction with a theory that focuses solely on the intrinsic aspects of literary works. The initiators of semiotics believe that literary works have their own systems (Dipu, 2021). However, according to Pradopo (2003), to analyze the structure of this sign system, it is necessary to employ structural criticism to understand the meaning of the signs interwoven within it. The semiotic approach can be applied to various types of literary works, including poetry, because language is a tool for conveying messages and plays a very important role in their creation. More deeply, the approach to studying the process of understanding the meaning of a literary work, including poetry, can focus on iconic signs, structured as described by Peirce: *representation*, *object*, and *interpretant*. Budiman (2005) explained that so many iconic signs can be found in daily life,

for example, at home, on the side of the road, in various media, on television, and even attached to the body and carried wherever humans go. Furthermore, Budiman said that iconicity, as one of the symptoms of semiosis, is considered less important, so few have researched it.

According to Peirce, humans have a diversity of signs in various aspects of their lives, as in the theory of semiotic signs, which function as one of the most important communication tools in various conditions and aspects of human life (Gabir et al., 2023). Unlike other works, communication in literary works requires precision to be studied, and the signs in it are interpreted (Hanifah et al., 2025).

Choosing the works of Sapardi Djoko Damono to be used as an object of research is a challenge, because it is not an exaggeration, as stated by Andre Hardjana in his article in Basis Magazine, which states that Sapardi Djoko Damono was the second most important poet in the 1950s, after W.S. Rendra (Waluyo, 1987). Next Herman J. Waluyo (1987) Also included is Sapardi Djoko Damono as a poetic figure with Indonesian imagery, because he was considered able to use a very simple choice of language while still evoking an atmosphere that aroused his readers' imagination. In his development, Sapardi exerted a strong influence on Indonesian literature, especially a positive influence on the creative process of young people in poetry, with a simple language style but an imaginative spirit.

Collection of poems *Masih Ingatkah Kau Jalan Pulang?* written by Sapardi Djoko Damono in 2020 with a young man named Rintik Sedu. In the introduction, Sapardi said that the book is the result of a collaboration between two writers, with a true meaning: a creative process carried out through good cooperation, giving birth to poetic works. As an authentic literary work like this, it needs to be studied more deeply, as with Sapardi's previous works which are always able to display emotional uniqueness that arises in the form of symbols and unique signs that are interesting to study, not only seen from the fixed structure of the signs in it, but also to observe further the connection and process of the sign being born to produce a certain meaning. The approach to the semiosis process is carried out, especially through the study of icons, indices, and symbols, to reveal meaning through signs in the language choices of Sapardi and Rintik Sedu.

In line with this, the collection of poems *Masih Ingatkah Kau Jalan Pulang?* The works of Sapardi, Djoko Damono, and Rintik Sedu require multiple approaches to understand their meanings better. Panuluh, dkk. (2025) Explaining that literary works can serve as a medium for expressing feelings, understanding culture, and

developing abilities and skills, the semiotic approach plays an important role as an effective tool for examining the meanings of signs, symbols, and codes in literary works.

Using Peirce's lenses, this study attempts to approach the collection of poems *Masih Ingatkah Kau Jalan Pulang?* by Sapardi Djoko Damono and Rintik Sedu through the observation of their triadic structure, namely *Representation*, *Interpretant*, and *Object*. *Representation* is the physical form of the sign presented. *Object* is a representative of the sign that shows something, while *an interpretant* is an understanding that results from the connection of *the representation* and *the object* (Aprilia et al., 2025).

Every Sapardi work, from time to time, always presents many possible signs. His expertise in creating structure in each of his poems makes him known as a poet whose poems are understood as imaginary works. Sapardi Djoko Damono's poems can reflect his sensitivity to various phenomena of daily life, which are often processed into symbols that are rich in meaning (Amany, 2024). Sapardi Djoko Damono's sensitivity, as seen through various forms of communication with Rintik Sedu, reveals possible communication gaps between two generations. To bridge this problem, semiotics is needed as a tool. Semiotics, as a discipline that studies the sign system, continues to undergo significant development, especially in dealing with the complexity of communication in the digital era (Arjulayana et al., 2025).

Theoretical Studies

Based on the focus of this research, namely on the form of signs in the form of icons, indexes, and symbols that are seen in each poem in the collection of poems *Masih Ingatkah Kau Jalan Pulang?* by Sapardi Djoko Damono and Rintik Sedu through Charles Sanders Peirce's Semiotic theory, including the Triadic connection between Representation, Interpretation, and Object in the form of signs and meanings formed due to the existence of an interconnection between signs. Therefore, the theoretical description in this chapter is aimed at unraveling the essence of semiotics as a study of signs, deepening concepts in Peirce's semiotic theory, including showing the relevance of the theory in the study of literary works, especially in the poetry collections *Masih Ingatkah Kau Jalan Pulang?* by Sapardi Djoko Damono and Rintik Sedu.

This chapter consists of two main parts. The first part contains a Literature Review, conducted to identify relevant previous research and serve as a reference and comparison, helping identify the originality of this research. The second part is the Theoretical Framework, which explains semiotics

in poetry, Charles Sanders Peirce's concept of semiotics, the application of Peirce's Semiotics in Poetry analysis, and the classification of marks in Peirce's Semiotics.

Literature Review

This section presents similar research data that has been done before. The effort to collect similar research includes various things, such as data, reports, and research results (Nasution, 2023). Through several searches, several research titles relevant to this research were found. First, the research conducted by Mustika and Isnaeni (2021) with the title *The Concept of Love in Poems by Sapardi Djoko Damono: A Semiotic Analysis of Charles Sanders Peirce*. The research focuses on a semiotic analysis of the concept of love in several poems by Sapardi Djoko Damono. Based on the discussion, the concept of love in Sapardi Djoko Damono's poems can be classified according to Erich Fromm's view of love. The themes and majas contained in the poem's structure are the signs described by Charles Sanders Peirce. In this case, the existence of icons, indices, and symbols harmoniously interacts with the choice of words in the poem, thereby strengthening the depiction of the concept of love in question.

Second, the research conducted by Irawati (2022) entitled *Semiotic Analysis in Poetry Anthologies: Masih Ingatkah Kau Jalan Pulang?* The work of Sapardi Djoko Damono and Rintik Sedu and its implications for Indonesian language learning in high school. The focus of the research is to develop semiotic codes in poetry collections, *Masih Ingatkah Kau Jalan Pulang?* written by Sapardi Djoko Damono and Rintik Sedu for Indonesian language learning at the high school level. The theory used in this study is Roland Barthes' Semiotics.

Third, the next research conducted by Mulkayat, Sutopo, and Mabruri (2022) with the title *Meaning of Poems in the Collection of Kolam Poems by Sapardi Djoko Damono (Study of Semiotics by C.S. Peirce)*. In the study, many iconic marks were found in the object of research, namely several poem titles in the collection of poems *Kolam* by Sapardi Djoko Damono.

Fourth, research conducted by Ramdhani and Nugraha (2023) entitled *Semiotic Analysis of the Poem of My Heart on a Leaf* "by Sapardi Djoko Damono. The focus of this research is the meaning and system of signs contained in the poem "My Heart is a Leaf". The approach used is Peirce's Semiotics. Based on the analysis, the meaning of poetry with a divinity theme was identified.

Fifth, the research conducted by Amany (2024) with the title *Hidden Meaning: Peirce's*

Semiotic Study on the Anthology of Poetry of Rain in June by Sapardi Djoko Damono. The focus of the research is to find the hidden meanings that exist in each poem in the anthology of poems of *Rain in June*. The research concludes that poetic elements, such as imagery and language style, play an important role in creating depth of feeling and aesthetic value in poetry.

Sixth, research conducted by Aprilia et al. (2025) entitled *Representation of Love in Poetry by Sapardi Djoko Damono: A Semiotic Analysis of Charles Peirce*. This study aims to examine how Sapardi's use of linguistic and symbolic signs, such as diction, imagery, and language style, shapes the meaning of love, which has various dimensions. In this study, the complexity of multidimensional love can be revealed.

Furthermore, the seventh research entitled *Semiotic Analysis in the Anthology of Poetry 'Folding the Distance' by Sapardi Djoko Damono* was conducted by Nurfauziah (Nurfauziah, 2025). The research aims to: (1) describe the icons in the book of poems "Folding Distance" by Sapardi Djoko Damono; (2) describe the index in the book of poems "Folding Distance" by Sapardi Djoko Damono, and (3) describe the symbols in the book of poems "Folding Distance" by Sapardi Djoko Damono. The researcher concluded that the Icons in the poetry collection include topological, diagrammatic, and metaphorical icons. The indexes in the poetry collection consist of spatial, temporal, and persona indexes. The symbols in the poetry collection are cultural, relic, academic, and traditional.

From several studies conducted, no research has been found that examines the poetry collections *Masih Ingatkah Jalan Pulang* by Sapardi Djoko Damono and Rintik Sedu through Peirce's Semiotics theory. The research conducted by Regina Irawati (2022) on the collection of poems has been carried out, but it draws on Roland Barthes' semiotics. For this reason, this research needs to be followed up to examine the various possible signs in the poems in the collections *Masih Ingatkah Jalan Pulang* by Sapardi Djoko Damono and Rintik Sedu.

Theoretical Framework

Semiotics, as an analysis method used to study signs, has two types of studies, namely communication semiotics, which emphasizes the theory of sign production, and significance semiotics, with emphasis on the theory of signs and their understanding in a certain context (Hayati, 2023). Often, readers find it difficult to understand something that the author wants to communicate through literary works, including poetry, and that is why various ways of approaching it have emerged,

one of which is Semiotics (Nurgiyantoro, 1995). Semiotics was first laid down by two people: Ferdinand de Saussure and Charles Sanders Peirce. Saussure, as the father of modern linguistics, introduced the term Semiology, while Peirce, as a philosopher, introduced the term Semiotics (Nurgiyantoro, 1995). Saussure's semiotics sees the connection between signifiers and meanings as arbitrary and a static system of meaning. In contrast, Peirce views signs as a dynamic process involving three Triadic elements: *Representation*, *Interpretation*, and *Object*.

Literally, semiotics is the science that discusses the creation and interpretation of signs, as well as the function and benefits of these signs for human life (Ramdhani & Nugraha, 2023). Semiotics focuses on the discussion of the creation of meaning communicated through words, phrases, sentences, or other symbols (Panuluh et al., 2025). Literary works are not only understood as works with various elements in their making. However, they are also considered to have signs that can be interpreted as symbols, as well as other signs such as icons and indexes. To understand and capture the hidden meaning behind the words and elements that build the work, a certain concept is needed. Literary works are used to convey and express things that are not contained in the work itself, as well as the things that are the background for the emergence of the work (AS & Umaya, 2018)

Language in poetry should not only be left in the symbolic dimension as it is, namely as conventional signs, but in various other aspects of signage in such a way that the process of semiosis that the reader must go through becomes diverse and even multi-layered (Budiman, 2005). According to Pradopo (2003) Language, as a tool for conveying literary works, is already semiotic within the system of signs or symbols. Sapardi Djoko Damono is known as a poet who makes extensive use of icons and symbols to express feelings of alienation and longing. His collaboration with Rintik Sedu presents the complexity of signs, making it a challenge to study, as two generations of writers have different styles and perspectives.

Concep Semiotics Charles S. Peirce

According to Peirce's view, semiotics is a sign that is not only centered on language and culture but also becomes an intrinsic trait in every natural event, also known as *pansemiotic* (Firmansyah, 2022). Next Firmansyah (2022) explains that signs serve as a human representation of life in reality; the repetitive nature of signs represents something else, while the nature of sign interpretation provides opportunities for interpretation depending on the user and receiver.

Peirce's theory of semiotics says that something can be called a sign if it represents something else (Nurgiyantoro, 1995). It can be briefly understood that the sign that Peirce subsequently called *representation* should refer to, or represent, something known as an object; the process of understanding the meaning that arises is known as *the interpretant*. One of the most distinctive aspects of Peirce's Semiotics is the Triadic model. The sign system is divided into three main elements in the process of meaning: *representation*, *interpretant*, and *object*.

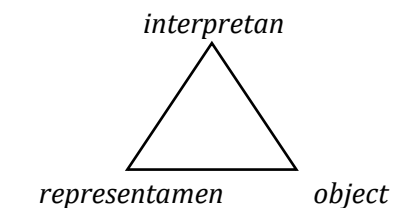


Figure 1. Peirce's Triadic Model

Budiman (2005) Give an analogy, in the form of a series of sounds: /m/, /a/, /t/, and /a/ which in the end can be called "*mata*". Cover "*mata*". This is a sign or *representation* because it replaces a certain object, namely, the organ of the eye. If the word "*mata*" can produce other signs, such as the sense of sight or the means of seeing, then this other sign is known as *interpreting*.

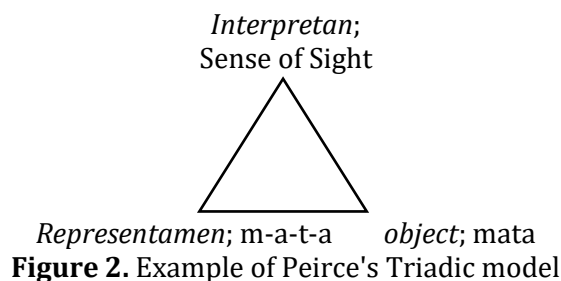


Figure 2. Example of Peirce's Triadic model

This triadic is dynamic: interpretation can change with the social context and the reader's experience. In poetry, *representations* are the choices of diction and imagery; *objects* are specific ideas, e.g., loneliness; *interpretant* is the reader's interpretation, e.g., a sense of loss (Budiman, 2005).

If Ferdinand de Saussure's semiotic theory is structural, then Charles Sanders Peirce's semiotics are more analytical semiotics (Nurgiyantoro, 1995).

Application of Peirce's Semiotics in Poetry Analysis

The application of Peirce's semiotics in this study is carried out through the following systematic steps:

1. Representational Identification – notes diction, imagery, metaphors, and arrays in a poem.

2. Object Determination – specifies the reference object to which the sign refers (e.g., love, loneliness, death).
3. Interpretant Analysis – interpreting the implicit meaning that appears to the reader.
4. Sign Classification – classifies elements of a poem into icons, indexes, or symbols.

This approach is expected to explain in detail how signs in poetry form a coherent, polyphonic (layered meaning system).

Classification of Marks in Peirce's Semiotics

Fundamentally, Peirce made trichotomy as a form of classification of signs, including icons, indexes, and symbols (Budiman, 2005). The following is a complete explanation of Icons, Indexes, and Symbols:

- a. Icons are the relationship between a sign and an object because they have the same or similar properties, such as photos, maps, and miniatures. These three examples can create the same resemblance to the original (Firmansyah, 2022). Icons are based on the similarity between the representation and its object (Budiman, 2005). Nurfauziah (2025) In the study, an example of an icon is found in Sapardi's poem "Fairy Tale of Marsinah." In the poem, Marsinah becomes an icon representing the female figure Sapardi will discuss. In simple terms, icons are interpreted as clues about the similarity to their object (Hayati, 2023).
- b. Index is the relationship between a sign and an object due to a causal relationship, such as smoke indicating the presence of fire (Firmansyah, 2022). According to Budiman (2005) An index is a sign that has a physical, existential, or crucial connection between the representation and the object, so that it seems to lose the character that makes it a sign if the object is moved or eliminated. Budiman (2005). In the research conducted by Aprillia et al. (2025) In Sapardi's poem "Morning Wind," an index is found in the quote: "The morning wind whispers on the leaves / like a word that does not have time to be spoken." The phrase "whispering on the leaves" suggests a direct connection between the wind and the leaves' movement, reflecting the presence of love that touches the mind indirectly. The index is a sign whose existential relationship with the object is indirect (Hayati, 2023).
- c. Symbol, which is the relationship between a sign and an object due to an agreement or convention in society, such as the state flag, where the colors red and white are symbols of the State of Indonesia (Firmansyah, 2022). In the research conducted by Aprillia et al. (2025), "wind"

symbolizes the bond between souls. It represents the spiritual bond that connects people. This aligns with Fromm's idea that love is an inner connection that is not always visible but is felt emotionally and spiritually. Symbols can be interpreted as the relationship of signs and their denotations, determined by a generally accepted rule or by a mutual agreement (Hayati, 2023).

From some of the explanations above, the following is a matrix guide to make it easier for researchers to distinguish icons, indexes, and symbols, which are as follows:

Table 1. Matrix Guide

Icon	Index	Symbol
A mark that resembles the original object. Signs that have characteristics similar to what is being focused on. Icons represent the physical characteristics of the 2- or 3-dimensional object. The physical dimensions match what is presented. Icons represent any depiction that represents the object being presented. Icons are in the denotative realm.	It has a causal relationship with what it represents. Evidence of events that have occurred.	Signs based on agreements. Signs based on agreement. The meaning that emerges comes from mutual agreement. Symbols are in the denotative realm.

RESEARCH METHODS

According to Sugiyono (Tampubolon, 2023) In general, research methods are understood as a scientific approach to obtaining data for specific purposes. Meanwhile, according to Regina (2022:34) Research methods are an important factor in conducting research, because they involve an effort to achieve a goal by making discoveries and developments, which are then tested for the truth of knowledge by scientific means.

Types and Approaches to Research

This type of research, based on its method, is descriptive research. Tampubolon (2023) Explains

that descriptive research is research that is used to provide an overview, explanation, and answer all problems regarding phenomena or events that occur in the object of research. Based on this explanation, this research seeks to describe the various phenomena or events that occur in the form of signs, indexes, and symbols in each poem in the collection *Masih Ingatkah Kau Jalan Pulang?* by Sapardi Djoko Damono and Rintik Sedu. Meanwhile, based on his approach, this is a qualitative research study. According to Tampubolon (2023) The qualitative approach aims to describe and analyze phenomena, social activities, events, attitudes, perceptions, beliefs, and thoughts of individuals or groups.

It can be concluded that the type of research to be carried out is Qualitative Descriptive. This research seeks to provide a comprehensive picture of the phenomenon of signs in each poem in the collection *Masih Ingatkah Kau Jalan Pulang?* by Sapardi Djoko Damono and Rintik Sedu.

Data Source

The data source in this study uses secondary data. According to Alir (dalam Sulung & Muspawi, 2024), secondary data is data collected by researchers from various sources, including documents, academic journals, articles, and books. In this study, the main source of data is the poetry collection *Masih Ingatkah Kau Jalan Pulang?* by Sapardi Djoko Damono and Rintik Sedu, which comprises 103 pages. There are 3 main poem titles consisting of 56 poems.



Figure 3. Book Cover

Book Title : Masih Ingatkah Kau Jalan Pulang?
 Authors : Sapardi Djoko Damono and Rintik Sedu
 Publisher : PT. Gramedia Pustaka Utama
 Year of Publication : February 17, 2020 (First Printing)
 Published City : Jakarta
 Number of Pages : 103 Pages
 Cover Type : Hardcover (HC)
 Language : English

Research Data

Qualitative research data is often referred to as narrative data, which has many advantages because it can provide a more detailed and in-depth picture of the research object; however, the researcher can conclude relative properties that can be influenced by the subjectivity of the researcher (Nasution, 2023). Data that can be used in research on literary works, especially poetry, in the form of parts contained in data sources related to words, phrases, sentences, stanzas, and arrays or metaphors related to the focus of the research (Ahmadi, 2019). The data used in this study is diction, which consists of words, phrases, sentences, stanzas, and arrays contained in a collection of poems, *Masih Ingatkah Kau Jalan Pulang?* by Sapardi Djoko Damono and Rintik Sedu, which allows it to be studied more deeply through Peirce's Semiotics approach.

The sampling strategy in this qualitative research uses *the Purpose Sampling technique*. The characteristic of the *Purpose Sampling* technique is *Judgment Sampling*, which is a sampling technique based on the researcher's assessment (judgment) about who is considered suitable to be used as a research sample (Nasution, 2023). In this study, *Purposive Sampling was conducted on 56 poems from the poetry collection Masih Ingatkah Kau Jalan Pulang?* Sapardi Djoko Damono and Rintik Sedu.

Table 2. Title of the Poem

No.	Poetry Subtitles
1.	Ketukan Pintu
2.	Sila Masuk
3.	Sampailah Sudah

Data Collection Techniques

Creswell (dalam Ardiansyah, dkk., 2023:4) Explains that documentation or literature studies, observations, case studies, and group focus groups can carry out data collection techniques in qualitative research. This study uses a literature review to analyze the poetry collections *Masih Ingatkah Kau Jalan Pulang?* by Sapardi Djoko Damono and Rintik Sedu, mainly examining various aspects of iconicity and the process of semiosis. The data collection technique in the research was carried out in several stages, including:

Intensive reading of the entire title of the poem

The researcher conducted intensive, repeated reading of the entire title of the poem in the poetry collection. *Masih Ingatkah Kau Jalan Pulang?* which aims to:

Recognizing the various contexts of the overall meaning of the poem

Identify various potential signs that exist in each poem

Identify language patterns, diction choices, use of spells, and imagery

Determining the Unit of Marks on the Text of a Poem

Marking elements in the poem that have the potential to represent Icons, Indexes, and Symbols. These elements can be: diction, phrases, majas, and imagery (visual, auditory, kinesthetic)

Classification by Peirce's Semiotics

Furthermore, signs are included in the classification according to three categories according to Peirce's Semiotics, including:

- a. Icon
It is a sign that closely resembles an object. In poetry, icons can be:
 - 1) Description of the event
 - 2) Imagery of a place or event
 - 3) Metaphors that represent the similarity of certain shapes
- b. Index
It is a sign that has causality. Examples in poetry can be:
 - 1) Icons or signs that represent a specific feeling
 - 2) Diction chosen to indicate a specific background
- c. Symbol
A sign that is based on a convention or agreement of meaning. Examples in poetry can be:
 - 1) Religious symbols
 - 2) Diction in a specific social context
 - 3) Cultural symbol

Perform Recording and Generate Data Codes

Each successfully identified sign is then recorded in a special table prepared for this purpose. Some of the things included in the table include:

- 1) Poetry quotes
- 2) Classification of signs (Icons, Indexes, Symbols)
- 3) Explanation of the connection between representation, object, and interpretation

Internal Validation Phase Through Rereading

The re-reading was carried out to corroborate and ensure the consistency of the classification of the signs that were successfully found.

Data Analysis Techniques

According to Nasution (2023:131) The qualitative data analysis technique is inductive: it is an analysis based on the data obtained, developed into a hypothesis, and repeatedly searched for other data until a conclusion is reached on whether the hypothesis can be accepted or rejected.

Miles and Huberman (dalam Nasution, 2023:132) explained that three stages can be carried out in qualitative data processing, including: data reduction, data presentation, and drawing conclusions or verification. These three steps can be done after the data collection process is completed. In the data analysis process, there are four steps: data collection, data reduction, data presentation, and conclusion. (Sekema, according to Miles and Huberman).

Data Collection

Sugiyono (in Irawati, 2022:43) stated that data collection is the most strategic step that can be taken in research, because it is the core of the implementation of the research. Data collection techniques can be carried out by observation, documentation, and interviews. In this research, data collection is carried out by observation or literature techniques. The Literature Technique is carried out on the process of poetry semiosis contained in the collections Masih Ingatkah Kau Jalan Pulang? by Sapardi Djoko Damono and Rintik Sedu, using Peirce's Semiotics approach, which is closely related to the analysis of Icons, Indexes, and Symbols.

Data Reduction

Sugiyono (dalam Irawati, 2022:44), stated that data reduction is a process of summarizing, selecting the main points, and focusing on the important ones, including removing unnecessary elements. The data from the reduction will provide a clearer picture and make it easier for researchers to find other supporting data. The data obtained from this study is then reduced, selected, and grouped according to the criteria of icons, indexes, and symbols as described in Peirce's Semiotics.

Data Presentation

Sugiyono (dalam Irawati, 2022:45) explained that the data presentation can be done in the form of brief descriptions, charts, relationships between categories, *flowcharts*, and the like. In this study, data from the reduction stage are included in the table of Peirce Semiotics data findings, based on classifications of sign types and characteristics.

Conclusion

The conclusion was drawn after data collection, reduction, and presentation were completed. The conclusion of this study seeks to answer the research focus by analyzing several poems from the collections Masih Ingatkah Kau Jalan Pulang? by Sapardi Djoko Damono and Rintik Sedu through the perspective of Semiotika Peirce.

RESULTS AND DISCUSSION

Results

Signs In Poetry

Based on the analysis of the poems in the collection *Masih Ingatkah Kau Jalan Pulang?* by

Sapardi Djoko Damono and Rintik Sedu, three types of signs were identified: icons, indexes, and symbols.

Table 3. Results of the Classification of Iconicity

No.	Page	Diction, Phrases, Sentence Quotes That Reflect Peirce's Semiotics	Iconic/Landmark		
			Icon	Index	Symbol
1.	10	If you want to send a message via e-mail only.	√		
2.	10	Affection			√
3.	10	aksara			√
4.	10	Love Letter	√		√
5.	10	But even though it has been a script-by-script meeting affection will be tucked away in between	√		
6.	11	Read this message carefully so that you can live a calm and happy life		√	
7.	12	There are falling leaves Just one piece There is A Wind Passing Through Just a little bit	√	√	
8.	13	achieved before Falling in the Well Tightly embraced by him one-to-one	√	√	√
9.	14	The garden in our yard is the universe that watches the seed grow into a tree that watches the tree reach up to the sky	√	√	
10.	18	What is the sound of a voice reflected on these walls since I First met you	√	√	√

Triadic Connectivity

The analysis found the connection among Representation, Object, and Interpretant in the three poem titles in the collection *Masih Ingatkah*

Kau Jalan Pulang? by Sapardi Djoko Damono and Rintik Sedu.

Table 4. Triadic Connectivity

Title of the Poem	Quotes	Representamen	Object	Interpretant
Ketukan Pintu (Door Knock)	but you know, even if it is just a few words intelligent affection also has a meaning Even though it has been tightly arranged letter by letter Love will overcome the time tucked away in between	"A Few Words" "Letter by Letter"	"An expression of affection" "The feeling of love that is strung together"	An expression of affection" "The feeling of love that is strung together"
Sila Masuk (Please come in)	White Rose Never Screams when the flowers bloom incarnate peel by petal. Who taught you so?	"White rose" "Never scream" "Bloom"	"purity" "Tranquility" "Growing" "Cycle"	Something beautiful is born through a process

		"Petals after petals"		
Sampailah Sudah (Reach Me)	We are at an empty dining table I took a deep breath and carefully I Saw You Melt I feel like you are melting from the pores of my skin Unstoppable melting from the pores of my skin.	"Empty dining table" "Breathing" "You melt."	"empty" "release emotions", "The dissolving process".	Uniting two people in an empty atmosphere.

Discussion

Sign shapes in the form of icons, indexes, and symbols

The analysis carried out succeeded in finding a classification that proves the poems in the collection *Masih Ingatkah Kau Jalan Pulang?* by Sapardi Djoko Damono and Rintik Sedu are structured in the form of Icons, Indexes, and Symbols. In addition, the analysis identified connections among signs that build meaning in poetry. The following is a discussion based on the findings of the analysis that has been carried out, among others:

Icon

kalau kirim pesan lewat e-mail saja (If you want to send a message via e-mail only.) (Pg. 10)

The findings in the above quote present an imaginary icon that provides space for imagination regarding the existence of digital communication activities, in addition to using metonymy, as "email" is considered able to describe processes that represent digital communication in general. Based on Peirce's perspective, "email" in *the position of Representative* leads to the practice of digital communication. At the same time, Interpretant-based interpretation involves an infinite exchange of emotions, so that sending messages via email becomes a symbol of closeness between two individuals. In other quotes,

Surat Cinta (Love Letter)
.... (Pg. 10)

Providing an overview of communication practices that are different from before. The imagic icon "love letter" is an illustration of the old way a person used to send messages. While based on metaphorical icons, "love letter" is a visual representation of emotional communication, conveying feelings beyond the letter's literal meaning. The phrase "*love letter*" indicates a way of expressing a feeling, carried out by someone, using paper media containing writing. In contrast, *the*

Interpretant in this phrase is a sign of authentic traditional communication practices carried out by modern society today. This communication style symbolizes how to make love within traditional models amid the onslaught of digital technology. Communication visuals are also displayed on quotes:

*namun meski sudah rapat aksara demi aksara
kasih sayang akan terselip juga di sela-selanya
(But even though it has been a script-by-script
meeting
affection will be tucked away in between)
.... (Pg. 10)*

Contextually, the phrase "letter by letter" provides the reader with an imagination about a stage of letter-by-letter arrangement that occurs in the writing process. In the phrase "affection will be tucked away in between," there is a metaphorical visual of a feeling hidden in communication. Based on *Representation*, it is interpreted as a process of arranging letters letter by letter to form words. Meanwhile, based on *Interpretant* or meaning, "letter by letter" is interpreted as a process of the process of arranging something as a place where a person's feelings are stored.

This is a symbol of a person's efforts to maintain feelings of affection. In addition to providing an overview of communication, Sapardi and Rintik Sedu's poems also present Imagic Icons in the form of activities that occur in nature.

*ada daun jatuh
selembar saja
ada angin lewat
sesiut saja
(There are falling leaves
Just one piece
There is A Wind Passing Through
Just a little bit)
.... (Pg. 12)*

The quote gives an overview of various icons, such as the phrase "falling leaves," which is an imaginatively iconic representation of a natural

phenomenon, making it easy for the reader to build imagination. The use of the phrases "just a piece of paper" and "just a piece of paper" gives a limited state as evidence of the existence of metaphorical icons. In contrast, motion icons are found in the phrases "falling leaves" and "there is a wind passing by," suggesting a dynamic process of movement.

Through Peirce's Semiotic approach, the phrases "a leaf falls", "just a leaf", "there is a wind passing through", and "just a little" based on *Representation* are interpreted as a natural process that can be observed directly, but based on *Interpretation* can be interpreted as a process of falling something that is a sign of loss caused by something that comes suddenly. So that the quote becomes a symbol of loss.

Furthermore, in the quote below, Sapardi and Rintik Sedu present several icons, including: Imagical Icon, Metaphorical Icon, and Motion Icon.

*diraihnya sebelum
jatuh di telaga
erat-erat didekapnya
dua-dua
(achieved before
Falling in the Well
Tightly embraced by him
one-to-one)
.... (Pg. 13)*

A visual representation of the event that occurs physically is presented through the phrases "falling in the lake" and "tightly held". Metaphorical icon: "tightly held" symbolizes a strong emotional connection between two people who love each other. The "reached before falling" movement icon shows a physical movement or action.

Through Peirce's Semiotics, some phrases based on *Representation* are interpreted as physical events commonly experienced in life. In contrast, those based on *Interpretation* are interpreted as an expansion of meaning into a process of maintaining something valuable. What happens in the quote symbolizes the existence of love in preventing something from being lost.

Imagical and metaphorical icons can also be seen from the following quotes:

*Taman di pekarangan rumah kita adalah
semesta yang menyaksikan biji tumbuh menjadi
pohon yang menyaksikan pohon tegak
menggapai langit
(The garden in our yard is the universe that
watches the seed grow into a tree that watches
the tree reach up to the sky)
.... (Pg. 14)*

The phrase "Garden in the yard of the house" provides a very clear visual image (imagical icon) of a physical object of place. At the same time, "universe" becomes a metaphorical icon of spaciousness. *The representation* in the phrase manifests itself in diction: garden, yard, house, universe, seeds, trees, and sky. Based on *the interpretation*, several phrases and diction can be interpreted as follows: "The garden in our yard is the universe" is a small picture of life, commonly called the microcosm. An explanation of the life process is presented through the phrase "seeds grow into trees"; the last line, "tree upright reaches the sky," conveys the meaning of life beyond the growth process, with a sense of high purpose and hope. Overall, the quote is a symbol that describes a journey of human life; it can be seen from the choice of diction, "seed," and then becomes a "tree" that "reaches the sky," which can be understood as a process of trying to reach something higher in life.

Furthermore, there are also icons, metaphorical, and motion icons that can be seen through the following quotes:

*Apakah suara bersahutan
yang terpantul di dinding-dinding ini sejak aku
mula-mula menjumpaimu
(What is the sound of a voice
reflected on these walls since I
first met you)
....(Pg. 18)*

The imagical icon in the phrase "sound of sound" suggests a sound that can be heard and felt. Other imaginary icons are depicted through "walls," which are physical images of objects that can be seen and felt directly. The metaphorical icon in the phrase "sound of sound" gives a visual feeling or a memory. Furthermore, the motion icon, displayed as the phrase "reflected," is an image of an object that returns after being dropped on a surface.

The *part of the Representation*, or the part presented through a complete structure of diction, is evident in the phrases "the sound of the voice", "reflected on the walls", and "since I first met you", which describe the poet's experience. The verse can be observed based on *the Interpretation*, which yields the meaning of the phrase "the sound of the voice that is reflected" as something that is present repeatedly, in the form of memories that are difficult to lose in the mind. The phrase "walls" is interpreted as an inner space, a place where memories gather. The phrase "since I first met you" suggests a meeting full of memories. Contextually, the verse forms a meaning of a relationship of memories that continues to echo in one's inner space, and the first meeting that brings many

experiences. This interpretation presents a symbol of the relationship and psychology of two individuals who are filled with so many memories during the first meeting.

Index

This study seeks to identify an index in several poetry quotes from the collections of poems by Sapardi Djoko Damono and Rintik Sedu. In the first quote, the reality index category is found

baca baik-baik pesan ini agar kalian bisa hidup tenang dan Bahagia (Read this message carefully so that you can live a calm and happy life)
.... (Pg. 11)

The quote conveys a direct message about how to live a calm, happy life. Because by reading carefully (cause) will have an impact on a calm and happy life (consequences). The reality index can also be seen through the following quotes:

*ada daun jatuh
selembar saja
ada angin lewat
sesiut saja
(There are falling leaves
Just one piece
There is A Wind Passing Through
Just a little bit)*
..... (Pg. 12)

The quote gives an overview of the reality of nature, where there is a law of cause and effect. Other quotes

Taman di pekarangan rumah kita adalah semesta yang menyaksikan biji tumbuh menjadi pohon yang menyaksikan pohon tegak menggapai langit (The garden in our yard is the universe that watches the seed grow into a tree that watches the tree reach up to the sky) (Pg. 14)

The quote provides a direct picture of a real process that can be observed, namely, a seed that grows into a tree and reaches up to the sky. Not only an index of reality, but some poetry quotes also present an emotional index. Some of these quotes, including:

*diraihnya sebelum
jatuh di telaga
erat-erat didekapnya
dua-dua
(achieved before
Falling in the Well
Tightly embraced by him
Two-two)*

.... (Pg. 13))

The quote conveys an effort to maintain something of great value. The causality relationship is found in the quotes "reaching" and "not falling into the well", then the effort to hold tightly (because) something valuable and wants to be maintained (consequence). The emotional index is also found in the following quotes

*Apakah suara bersahutan
yang terpantul di dinding-dinding ini sejak aku
mula-mula menjumpaimu
(What is the sound of a voice
reflected on these walls since I
first meet you)*
.... (p. 18))

The poet describes the feelings that arise from an encounter with someone. The first meeting, "first met you" (the cause), becomes (the result) in the form of feelings "that are reflected on the walls".

Symbol

Poetry is a sign system as well as a symbol. In some poems in poetry collections, *Masih Ingatkah Kau Jalan Pulang?* The works of Sapardi Djoko Damono and Rintik Sedu identified two dominant symbols: Social Symbols and Cultural Symbols.

Social symbols can be seen in several quotes on "affection" as a symbol that lives in society and is interpreted as a broad attitude and emotion in a person's life. This attitude is also a value that is accepted as a foundation for building harmony. Meanwhile, from the perspective of cultural symbols, "affection" is a symbol that grows in society and is expressed in various forms according to the culture each individual believes in, thereby becoming one of the symbols of cultural products. Cultural symbols are also found in the diction of "scripts" in a poem entitled *Ketukan Pintu*, which is part of one of the cultural systems and serves as the identity and means of communication of a certain society. Social symbols again appear through the diction of "love letter" found in the poem *Knock on the Door*, where "love letter" tends to represent a social symbol as a description of a communication in which it is full of emotional content that occurs between one individual and another, that occurs in the community environment. Functionally, "love letter" is a way of personal communication in the context of social life. Other social symbols also appear in the following quote

*diraihnya sebelum
jatuh di telaga
erat-erat didekapnya*

*dua-dua
(achieved before
Falling in the Well
Tightly embraced by him
two-two)
.... (Pg. 13)*

Two phrases become social symbols: "he achieved it before falling into the lake" conveys a sense of responsibility for something he considers valuable, and "he holds tightly to it" expresses an effort to protect it. In social life, this is a mirror of a responsible attitude. Some display two symbols at once, namely in quotes

*Kamus kesepian di kerumunan erat-erat
didekapnya
dua-dua (The dictionary of loneliness in the crowd
was tightly embraced by him
Two-two)
.... (p. 19)*

The "dictionary of loneliness" symbolizes individuals who feel lonely. This is very contrary because it actually occurs "in a crowd," which, in a social context, is interpreted as a crowded state. "Loneliness in a crowd" in a cultural context can be a criticism that the current development of the times actually produces an inner emptiness because there is no inner connection between individuals.

The Connection of the Triad in Poetry

In this section, the author seeks to read the Triadic through Representations, or things displayed in visual form. An object is an element represented by a sign, and an interpretant is a sign formed in a person's mind. The Triadic is found in the poem "Masih Ingatkah Kau Jalan Pulang?" in the collection *Masih Ingatkah Kau Jalan Pulang?* karya Sapardi Djoko Damono dan Rintik Sedu. The sample used to examine the triadic connection is based on 3 titles in the book.

Ketukan Pintu (Door Knock)

The connection of the Triadik to the title of this poem can be seen through the following quote

*namun kau tahu meski hanya secarik kata
kasih sayang yang cerdas juga maknanya
meski sudah rapat disusun aksara demi aksara
cinta akan mengatasi waktu terselip di sela-selanya
(but you know, even if it is just a few words
intelligent affection also has a meaning
Even though it has been tightly arranged letter by letter*

Love will overcome the time tucked away in between)

Through the above poem quotes, you can see every part of the triadic element, namely:

Representations: "word by word" and "letter by letter".

Object: "an expression of affection" and "a feeling of love strung together."

Interpretant: The affection conveyed is very deep in its meaning

Sila Masuk (Please come in)

The connection of the Triadik to the title of this poem can be seen through the following quote:

*mawar putih tak pernah berteriak
tatkala bunganya mekar
menjelma kelopak demi kelopak.
Siapa yang mengajarimu begitu?
(White Rose Never Screams
when the flowers bloom, incarnate peel by petal.
Who taught you that?)*

Through the above poem quotes, you can see every part of the triadic element, namely:

Representations: "white rose", "never scream", "bloom", and "petal by petal".

Object: "purity", "calm", "growing", "cycle."

Interpretant: Something beautiful is born through a process

Sampailah Sudah (Reach Me)

The connection of the Triadik to the title of this poem can be seen through the following quote

*Kita di meja makan yang kosong
aku menarik napas panjang
dan dengan cermat
kusaksikan kau meleleh
kurasakan kau meleleh
dari pori-pori kulitku
tak henti-henti meleleh
dari pori-pori kulitku.
(We are at an empty dining table
I took a deep breath
and carefully
I Saw You Melt
I feel like you are melting
from the pores of my skin
Unstoppable melting
from the pores of my skin.)*

Through the above poem quotes, you can see every part of the triadic element, namely:

Representations: "empty dining table", "breathe", and "you melt".

Object: "emptiness", "release emotions", and "dissolving process".

Interpretant: The union of two people in an empty atmosphere.

CONCLUSION

Analysis of the poetry collections *Masih Ingatkah Kau Jalan Pulang?* by Sapardi Djoko Damono and Rintik Sedu through Peirce's Semiotics theory approach reveals that a poem's structure is built through a system of signs consisting of Icons, Indexes, and Symbols that produce meaning. Some of the icons found include: Imagical Icons, Metaphorical Icons, and Motion Icons. These three types of icons build a visual experience that can be felt directly by the reader. In the index, the Reality Index appears only in the initial part of the poem "Door Knock", and the Emotional Index appears in almost all poetry texts from "Door Knock", "Please Enter", and "Until Already". Symbols that have been found include: social symbols are the most dominant, followed by cultural symbols. The tendency towards social symbols is illustrated through a large theme that depicts human relations, including connections, separation, and togetherness.

Furthermore, this study shows that the structure of poetry is formed through a dynamic semiosis process, with the triadic Representation, Interpretant, and Object in connection. *Representation* is realized through the selection of very poetic diction and simple imagery. In the context of *Object*, poets present a variety of physical and mental experiences, thereby producing an Interpretant that yields a wealth of contemplative meaning. This study also concludes that the collection of poems *Masih Ingatkah Kau Jalan Pulang?* The work of Sapardi Djoko Damono and Rintik Sedu not only displays the aesthetic elements of poetry but also an effort to present the unification of the existence of two poets from two different generations.

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