

QUALISIGN, SINSIGN, AND LEGISIGN IN *GREAT EXPECTATIONS* BY CHARLES DICKENS

Rachma Fira

UIN Sunan Gunung Djati Bandung

firarachma@gmail.com

ABSTRACT

This study aims to describe the semiotics of Charles Sanders Peirce based on the representament in the novel. This research is a qualitative descriptive study. The *Great Expectations*, novel by Charles Dickens as a source of research data and text excerpts in the form of narration, dialogue, and monologues containing qualisign, sinsign, and legisign as data. Data collection techniques are done by reading techniques and inventory techniques. Stages of data analysis techniques are carried out by means of data reduction, data presentation, explanation of the results of the study as well as the conclusion and verification of research results. The results showed that the semiotics in the novel *Great Expectations* by Charles Dickens were divided into: (1) qualisign in the form of verbal markers in the form of characters' conversations about other characters and nonverbal markers in the form of activities or activities of characters, time settings, and character reactions. (2) sinsign in the form of verbal markers of the character's conversations with other characters and conversations about other characters as well as nonverbal markers in the form of bodily movements or expressions, character's activities or activities, character's physical characteristics, settings, thoughts or feelings of the characters, and character's reactions. (3) Legisign of verbal markers in the form of characters' conversations with other characters and conversations about other characters and nonverbal markers in the form of body movements or expressions of characters.

Keywords: Novel, Semiotics Charles Sanders Peirce, qualisign, sinsign, legisign

INTRODUCTION

One of the activities that cannot be separated from human life is activities related to language and creativity. Both of these are very closely related to literature. Activities related to creativity, literature are seen by Wellek & Warren as a creative activity, a work of art. According to them, a literary reviewer must be able to translate his literary experience in scientific language and must be able to describe it in a clear and rational description. Teeuw (1988: 22) literature is everything that is written, the use of language in written form, although not all written languages are literary. Tang (2008: 1) states that literature is a social institution that uses the medium of language. Literature reflects and expresses life because the author cannot but express his experiences and views on life, even though the life and age expressed are not concrete or comprehensive. Literary works cannot be separated from the language according to Juanda (2006: 4-7) that language is vital for human life, one of which has an imaginative function which is to serve the creation of imaginative systems or ideas. Telling fairy tales, reading jokes, or writing novels is a practice of using practical functions. Automatically, the ideas expressed in the form of the work are greatly influenced by the ideology that is followed and believed by the author.

According to Kosasih (2008: 4), there are two functions or benefits of reading literary works, namely the creative function and the active function. Functional recreation (*delectare*), reading literary works, a person can get pleasure or entertainment, which is wandering, recreation, and get a treat story and imagination of the author about various human lives. From there, one can feel comforted, satisfied, and gain inner experience about interpretations of life and human life presented by the author. Function is active (*decere*), reading literary works, a person can gain knowledge about the ins and outs of human life and lessons about the values of truth and goodness in them. From there, a person can be awakened creativity and emotion to do something, both for himself and for others.

Nurgiyantoro (2015: 13) expresses something freely, presents something that is more, more detailed, more detailed, and involves more complex problems. This means that it will be experienced by everyone wherever and whenever even with different levels of intensity. The novel is seen as the result of the author's dialogue with contemplation of life, raising and re-expressing the various problems of life and life after passing through an intense, selective-subjective, and processed with imaginative-creative style by the author, in the form of a fictional world in accordance with beliefs and his idealism. According to Wellek & Warren (2014: 289) before the novel reaches its maturity level, the novel is preceded by simple forms such as letters, diaries, travel books, memoirs, comedy stages, epics, and romances. The definition of the novel by looking at the building elements is carried out by Waluyo (2007: 136) by stating that the fiction (novel) is a discourse built by several elements. These elements build a unity, roundness, and self-regulation or build a structure. The structure in the novel is the arrangement of systemic elements which between the elements is a reciprocal relationship, determine each other to build a unity of meaning. The elements are functional, meaning that the author was created to support the overall intention and the meaning is determined by the whole story.

Novel as a literary work is built by two elements, namely intrinsic and extrinsic elements. Intrinsic element is an element related to the existence of literature as an autonomous verbal structure. Meanwhile, extrinsic elements are elements that are outside the literary text, but indirectly affect the structure or system of the story organism. Intrinsic elements are divided into: themes, plots, figures and characterizations, settings and points of view. While the extrinsic element is a part of the builder of text that is outside the literary text, but indirectly affects the structure or system of literary text organisms. More specifically it can be said as the elements that influence the building of a literary work, but also become a part in it (Nurgiyantoro, 2015: 30). In line with that, Wellek & Warren (2014: 156) states that the birth of a literary work is due to the author, social environment, and literary processes. Meanwhile, social, economic, ideological, political, cultural, religious, and other conditions inspire the author to produce works (Dola, 2007: 43).

Literary works are the result of thoughts, feelings, and desires of the author through language. Literary work consists of various forms, namely poetry, prose, and drama. Prose can be in the form of novels, romance, and short stories. With the presence of literary works that discuss issues about humans,

between works and humans cannot be separated from each other. Literary works with all their expressions are a reflection of people's lives. Diverse and complex literary works. It is said to be diverse because literary texts have three genres, namely poetry, prose, and drama, each of which has intrinsic and extrinsic elements. Meanwhile, it is said to be complex because to understand literary texts the reader must have knowledge of the code, namely the language code, social culture, and the literary code itself. Literary works that depict social life are reflected in the novel.

Novels are human objects, human facts, and cultural facts because they are in the form of vast and complex human creations. As a human object, the novel was created as a container that can contribute to society both as a tool for forming characters and as a tool for entertaining. As a fact of humanity, the novel is based on images and reflections of human life. As a cultural fact, the novel is based on human facts that are inseparable from culture. Based on this, the novel is considered as the result of the author's dialogue-reflection on life, raising and re-expressing various problems of life and life after passing through an intense appreciation, selection-subjective, and processed with creative imaginative power by the author in the form of a fictional world in accordance with beliefs and idealism.

The author creates novels in life and life through imitation activities as a result of interpretation. In addition, it is also built on the relationship between signs and meanings, between expressions with thoughts, between external aspects and internal aspects. The language used by the author is expressive, connotation, aesthetic, and more concerned with symbols or languages that contain signs. The author's views reflected in language in the form of words, phrases, clauses, or sentences implicitly contain life values that contain additional meanings of the meaning of language through contexts outside the language itself. The presence of author languages that are symbolic in language are expressive, connotation, aesthetic, and are more concerned with symbols or languages that contain these signs causing ignorance to the reader. Literary works as a semiotic fact not only see the meaning of language but also interpret meaning in terms of the use of signs (signs), symbols (symbols), and cues (signals). Understanding of the emblem includes understanding the problem of signifier (sign; signans; signant) and signified (signified; signatum; signifie). With this explanation, the signs that will be studied in this study are bombed in two, namely verbal signs and nonverbal signs. Based on this, it can be said that semiotics is a science of signs that covers all aspects of human life that are seen as signs, such as words, motion conditions, traffic lights, flags, songs, gestures, etc. that represent something else.

In this study, Charles Sanders Peirce's semiotics is a theory used in analyzing the *Great Expectations* novel which is examined through a sign based on his representament / ground which has three focuses, namely qualisign, sinsign, and legisign assuming that the essential function of a sign is to efficiency something into something more meaningful both communicating with others as well as thoughts and understanding of the world (Zoest, 1993: 11). Based on this, semiotics can be used to help the understanding of texts that contain experiences to find the meaning and linguistic meaning of an actual text. The novel as an expressive form of the author that contains experiences that can be read or

understood as literary works is a fact that must be reconstructed by the reader in line with his experience and knowledge. The experience and understanding referred to in this study relate to the meaning of the signs in the novel *Great expectations*. This theory is one of Pierce's theories which is a philosopher (pragmatism) who believes that humans think in signs and signs as elements in communication.

METHOD

This research is a qualitative research. This is consistent with the opinion of Semi (1993: 23-24) that qualitative research is conducted by not using data in the form of numbers but using data obtained from the depth of appreciation of interactions between concepts that are being studied empirically. The data obtained are presented in the form of a description which is analyzed by way of the perspective of Charles Sanders Pierce's semiotic theory based on his ground.

FINDINGS AND DISCUSSION

Semiotics is a branch of science that deals with the study of signs and everything related to signs, such as the sign system and the processes that apply to sign users: how it functions, its relationship with other signs, sending and receiving by those who use it (Zoest, 1993: 1). Correspondingly, Pierce (Sobur, 2013: 13) states that the basis of semiotics is the concept of signs: not only language and communication systems are composed of signs, but the world itself is entirely composed of signs. Furthermore, De Saussure (Hoed, 2011: 3) sees the sign as something that is structured (the process of meaning in the form of links between markers and markers) and structured (the results of these processes) in human cognition. For Pradopo (2014: 123) what is important in the sign system is the understanding of the sign itself. In terms of sign, there are two principles, namely signifier or sign which is a form of sign and signified which is signified. Furthermore, Kaelan (2009: 162) said that semiotics is the science of sign, which is a method of analysis to examine signs in the form of devices used in the search for roads in this world, in the midst of humans and with humans.

Literary research with a semiotic approach is actually a continuation of the structuralism approach. Structuralism cannot be separated from semiotics because literary works are structures of meaningful signs. Without paying attention to the signs and their meanings, as well as the conventions of the sign structure, the meaning of literary works cannot be understood optimally. Therefore, the structure of literary works must be analyzed and the parts that are meaningful signs must be explained.

Charles Sanders Pierce (Zoest, 1993: 9), distinguishes the existence of three existential categories needed to understand semiotics, namely:

- a. Firstness is shown as nature, feeling, character, or essence. Firstness is existence as it is without pointing to something else, the existence of possibilities, the potential.
- b. Secondness is shown as a confrontation with hard reality, collision with the outside world, what is happening. Secondness is the existence as it is in relation to the other second but without the third (the existence of what is).

- c. Thirdness is shown as rules, laws, habits, common elements in experience. Thirdness is the existence that occurs when second is related to third.

Zoest (1993: xi-xii), Pierce introduces taxonomy which is the basis of categorization in signs, namely typology of signs. The typology of this sign consists of three parts: (1) sign with denotantumnya (object / object), divided into: icons, indexes, and symbols; (2) sign with interpretant on the subject (interpretant), divided into: rheme, decisign, and argument; and (3) signs by producing understanding (representament / ground), divided into: qualisign, sinsign, and legisign. Based on the object (denotantum), Pierce in Sobur (2013: 41) divides the sign in three. Based on ground, Pierce in Kaelan (2009: 196) divides signs into three groups, namely:

- a. Qualisign is the quality that is on the mark.
- b. Sinsign is the actual existence of objects or events in the sign.
- c. Legisign is the norm contained by the sign

Qualisign, Sinsign, and Legisign

In this section we will discuss signs based on representment/ground in sequence.

Qualisign

Qualisign is the quality that is on the sign, for example harsh words, hard, weak, soft, and melodious (Sobur, 2013: 41). According to Zoest (1993: 19) qualisign is a sign based on a trait. Qualisign is a marker related to quality (Suherdiana, 2015). For example, red is used as a sign, red is a qualisign because of a sign in a particular field. Red is used as a sign, for example for socialism; for love (giving someone a red rose), for feelings (certain colors are assigned as a pointer), for danger or prohibition (traffic directions). But the color must get a shape, for example, on a flag, on a rose, on a traffic sign. That does not reduce the quality of red qualisign as a sign. So, pure qualisign does not actually exist. In order to truly function as a sign, qualisign must obtain form.

Qualisign in Novel Great Expectations by Charles Dickens

He gave me a most tremendous dip and roll, so that the church jumped over its own weather-cock. Then, he held me by the arms, in an upright position on the top of the stone, and went on in these fearful terms: 'You bring me, to-morrow morning early, that file and them wittles. You bring the lot to me, at that old Battery over yonder. You do it, and you never dare to say a word or dare to make a sign concerning your having seen such a person as me, or any person sumever, and you shall be let to live. You fail, or you go from my words in any partickler, no matter how small it is, and your heart and your liver shall be tore out, roasted and ate. (Dickens, 1861: 7).

From the quote he threatens Pip to bring what he wants otherwise he will die. So I think that quote includes rude words.

'Where have you been, you young monkey?' said Mrs. Joe, stamping her foot. (Dickens, 1861: 13).

The quote of Joe (brother-in-law's Pip) gave to his brother-in-law was very rude.

'You're not a deceiving imp?' (Dickens, 1861: 30).

The unknown man said rudely to the little boy Pip.

'And where the deuce ha' you been?' was Mrs. Joe's Christmas salutation, when I and my conscience showed ourselves. (Dickens, 1861: 35).

Mrs. Joe asked in a high voice to her younger sister, Pip.

'Swine,' pursued Mr. Wopsle, in his deepest voice, and pointing his fork at my blushes, as if he were mentioning my Christian name; (Dickens, 1861: 44).

In the above quote blushes it is mean very angry.

'Surrender, you two! and confound you for two wild beasts! Come asunder!' (Dickens, 1861: 61).

From the quote above shows the sergeant said harshly to the fugitive.

'He calls the knaves, Jacks, this boy!' said Estella with disdain, before our first game was out. 'And what coarse hands he has! And what thick boots!' (Dickens, 1861:, page 105).

The quote above shows that the girl said harshly and insulted Pip.

'You say nothing of her,' remarked Miss Havisham to me, as she looked on. 'She says many hard things of you, but you say nothing of her. What do you think of her?' 'I don't like to say,' I stammered. (Dickens, 1861:106).

Pip's intonation stammers because she is threatened by the lady not to return the girl's treatment to 'her.

What can it signify so long as the poor bereaved little things are in black?' (Dickens, 1861: 142).

The colour of black is symbol of sadness. They wear black because someone has passed away.

You little coarse monster, what do you think of me now?' (Dickens, 1861:144).

Estella is the beautiful girl who said rudely to Pip.

My heart failed me when I saw him squaring at me with every demonstration of mechanical nicety, and eyeing my anatomy as if he were minutely choosing his bone. (Dickens, 1861:, page 161).

Pip very scared because he will be beaten by him.

But, she neither asked me where I had been, nor why I had kept her waiting; and there was a bright flush upon her face, as though something had happened to delight her (Dickens, 1861:, page 161).

As the quote above the blushed face shows Estella looks happy.

'You're a foul shrew, Mother Gargery, growled the journeyman. 'If that makes a judge of rogues, you ought to be a good'un.' (Dickens, 1861:, page 201).

These quotes are harsh words spoken by Orlick.

'Come!' said the stranger, biting his forefinger at him. 'Don't evade the question. Either you know it, or you don't know it. Which is it to be?' (Dickens, 1861: 238).

The quote above shows that an unknown person asks with a sharp intonation like an angry person.

Signsign is the actual existence of objects or events that exist on the sign, for example, the word blurred or murky in the sentence "turbid river water" which indicates that there is rain in the headwaters (Kaelan, 2009: 196). According to Zoest (1993: 19) sinsign is a sign that is a basic sign of how it looks in reality. All statements that are not institutionalized (referred to) can be sinsign. A biased scream means pain, astonishment, or excitement, one can get to know others by their footsteps, their laughter, the basic tone in their voices, these are sinsign.

Sinsign in Novel *Great Expectations* by Charles Dickens

The time came, without bringing with it any relief to my feelings, (Dickens, 1861: 39).

When time passed but Pip still felt guilty for stealing bread from Mrs. Joe.

With my heart thumping like a blacksmith at Joe's broad shoulder, I looked all about for any sign of the convicts (Dickens, 1861: 59).

The sign of my heart thumping shows that the event that Pip experienced was anxious and scared because he did not tell the truth if he had been to the place and broken his promise to the two fugitives.

It was a run indeed now, and what Joe called, in the only two words he spoke all the time, 'a Winder.' (Dickens, 1861: 60).

They ran according to the agreement of the new strategy to catch the fugitive.

'Here are both men!' panted the sergeant, struggling at the bottom of a ditch (Dickens, 1861: 61).

The sergeant said panting for chasing a fugitive who was trying to escape.

'Lookee here!' said my convict to the sergeant. 'Single-handed I got clear of the prison-ship; I made a dash and I done it (Dickens, 1861: 62).

The purpose of Single-handed is not to carry anything like weapons, there are other objects, but he can just run away.

I looked at him eagerly when he looked at me, and slightly moved my hands and shook my head. I had been waiting for him to see me, that I might try to assure him of my innocence. (Dickens, 1861: 64)

It was explained in the quote that Pip was anxious when he saw the fugitive and waved his hand vaguely as he shook his head with the intention that he did not know anything and he did not report it.

We went into the house by a side door - the great front entrance had two chains across it outside - and the first thing I noticed was, that the passages were all dark, and that she had left a candle burning there (Dickens, 1861: 98).

The room still looks dark because only using one candle does not use other lighting tools.

This was very uncomfortable, and I was half afraid (Dickens, 1861: 99).

This happens when Pip is invited into a dark room by himself without a lady.

She came back, with some bread and meat and a little mug of beer. She put the mug down on the stones of the yard, and gave me the bread and meat without looking at me, as insolently as if I were a dog in disgrace. I was so humiliated, hurt, spurned, offended, angry, sorry - I cannot hit upon the right name for the smart - God knows

what its name was - that tears started to my eyes. The moment they sprang there, the girl looked at me with a quick delight in having been the cause of them. This gave me power to keep them back and to look at her: so, she gave a contemptuous toss - but with a sense, I thought, of having made too sure that I was so wounded - and left me (Dickens, 1861: 108-109).

Pip cries because Estella is insulting and treats her like a dog.

Joe's furnace was flinging a path of fire across the road. (Dickens, 1861: 163).

The burning fire shows that it was night.

So that we stood shivering in the back-yard. It was ten o'clock at night before we ventured to creep in again, (Dickens, 1861: 173).

They shivered in the yard at night.

The unemployed bystanders drew back when they saw me, and so I became aware of my sister - lying without sense or movement on the bare boards where she had been knocked down by a tremendous blow on the back of the head, dealt by some unknown hand when her face was turned towards the fire - destined never to be on the Rampage again, while she was the wife of Joe. (Dickens, 1861: 211).

The quote above shows that Mrs. Joe (Pip's sister) passed away.

Legisign

Legisign is the norm contained by signs, for example, traffic signs that indicate things that may or may not be done by humans (Sobur, 2013: 41). For Zoest (1993:20) legisigns are signs which are signs on the basis of a generally accepted regulation, a convention, a code. Traffic signs, traditional gesture (nodding, frowning, shaking hands) are legisigns. All sign language is legisign because language is code. Each legisign implies a legisign, a second that links it to a third, the generally accepted rule. So legisign is a third. Thus, the theory used in this study is Charles Sanders Peirce's theory based on representamen/ ground.

Legisign in Novel Great Expectations by Charles Dickens

'I am afraid you won't leave any of it for him,' said I, timidly; after a silence during which I had hesitated as to the politeness of making the remark. (Dickens, 1861: 31).

Pip tries to be polite (not talking) when an older person is eating

It began the moment we sat down to dinner. Mr. Wopsle said grace with theatrical declamation - as it now appears to me, something like a religious cross of the Ghost in Hamlet with Richard the Third - and ended with the very proper aspiration that we might be truly grateful (Dickens, 1861: 42).

It is an obligation in religion, before eating we must pray and give thanks for the blessings of food given by God.

Joe's station and influence were something feebler (if possible) when there was company, than when there was none. But he always aided and comforted me when he could, in some way of his own, and he always did so at dinner-time by giving me gravy, if there were any (Dickens, 1861: 43).

It should be fellow human beings especially we have to help and calm one another maintain good manners and family names.

For such reasons I was very glad when ten o'clock came and we started for Miss Havisham's; though I was not at all at my ease regarding the manner in which I should acquit myself under that lady's roof (Dickens, 1861: 95).

Pip is grateful to meet the lady and she must maintain her attitude.

Bless you, Miss Havisham dear!' and with a smile of forgiving pity on her walnut-shell countenance for the weaknesses of the rest. (Dickens, 1861: 155).

A good prayer for others is a prayer for ourself. And smiling is alms and as a sign of respect for elders.

and it is as such received and grateful welcome, though never looked for, far nor near nor nowheres (Dickens, 1861: 179).

It happen when Pip get money (salary) from Miss Havisham. So we must be grateful when getting sustenance from anywhere it is provided in a good way.

It is not possible to know how far the influence of any amiable honest-hearted duty-doing man flies out into the world; but it is very possible to know how it has touched one's self in going by, (Dickens, 1861: 190).

The good attitude we do will affect the people around us. Can make happy or inspire.

'Abroad,' said Miss Havisham; 'educating for a lady; far out of reach; prettier than ever; admired by all who see her (Dickens, 1861:205).

If we want to change into a better person, try and find out about it.

She watched his countenance as if she were particularly wishful to be assured that he took kindly to his reception, she showed every possible desire to conciliate him, and there was an air of humble propitiation in all she did, such as I have seen pervade the bearing of a child towards a hard master. (Dickens, 1861: 220).

Mr. Joe as an employer who has a stubborn worker trying to be nice and try to make peace with him.

I was beginning to be rather vain of my knowledge, for I spent my birthday guineas on it, and set aside the greater part of my pocket-money for similar investment; though I have no doubt, now, that the little I knew was extremely dear at the price. (Dickens, 1861: 223).

Pip uses the gift money from Mrs. Havisham to learn, save and be used for good things.

Biddy was never insulting, or capricious, or Biddy to-day and somebody else tomorrow; (Dickens, 1861: 231-232).

It would be nice if we have the properties contained in the above quote that is not insulting, wishy-washy, and two-faced. That all will not make others hurt.

CONCLUSION

Based on the description of the results of the study, in the text of Charles Dickens' Great Expectations novels there are qualisigns, sinsigns, and legisigns. The conclusions of this study are; there

are 14 qualisign data in the Great expectations Charles Dickens novel that are found in the form of characters and other characters' conversations, character's activities or activities, there are 12 sinsign data in Charles Dickens 'Great Expectations' which are found in the form of characters and other characters' conversations, character's activities or activities, there are 11 legisign data in Charles Dickens' Great Expectations which are found in the form of expressions and behaviors of the characters.

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