

## **PEIRCEAN SIGNS AND THEIR MEANINGS IN INTRINSIC ELEMENTS OF THE SHORT STORY *INDAMA YA'TI AL-MASA'* BY NAGUIB MAHFOUZ**

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**Abstract:** This research examines a short story written by Naguib Mahfouz entitled *'Indama Ya'ti al-Masa'*. The short story tells about the life of a husband and wife in old age. Mahfouz, according to the researcher's opinion, succeeded in presenting a picture of the life of a husband and wife in old age filled with complex family conflicts. Researchers view that the short story contains a lot of signs that must be studied for its meaning. This can be proven by the title presented by Mahfouz which cannot be interpreted with lexical meaning. Thus, the researcher uses the sign theory formulated by Charles Sanders Peirce. Peirce views signs are built on triadic elements, namely representamen, objects, and interpretants. While the focus of the study in this research is on the study of objects consisting of icons, indexes, and symbols. The *Peircean* signs found are in the form of metaphorical indexes, symbols, and icons. One of the index signs is found in the sentence */nazratan fatirah/* 'a weak and unenthusiastic look', meaning that the person giving the response does not agree with the other person's invitation. One of the symbols found in the word */al-qabri/* 'grave' contains the meaning of death. Metaphor icon sign on word */al-masa'/* 'sore' which refers to the meaning of old age, considering that there are similarities between both of them.

**Keywords:** *Indama Ya'ti al-Masa'*, Icons, Indexes, Symbols, intrinsic elements.

### **INTRODUCTION**

The short story or short story */Indama Ya'ti al-Masa'/* 'When Dusk Comes Around' is a short story full of sign systems. The short story written by Naguib Mahfouz tells the life of a husband and wife who live in a special apartment for the elderly in Egypt. In their old age, filled with very complex marital conflicts. The short story is written in languages whose meaning does not just flow (scriptible). This means that the signs of language are very thick in it. In analyzing the short story, the researcher uses the C sign system theory. Sanders Peirce as an attempt to elaborate namely icons, indexes, and

symbols (Danesi 2012, p. 33). These three signs are often shortened to *peircean* signs.

The semiotic analysis of fictional stories that must be done is to see all structures as signs. The analyzer must always ask whether the character, setting, plot, and plot, and the storytelling therein constitute a sign or not. After seeing these elements as signs, the signs are described based on the context. Then do the classification based on the description of the icon, index and the symbol is then interpreted by its meaning. Bearing in mind that researchers will classify these signs based on the object/denotatum they refer to. So, the focus of sign research is based on the classification of icons, indexes, and symbols.

Given that the semiotic theory of C. S. Peirce is very complex because he adheres to the triadic concept. Apart from the denotatum, there are signs in terms of representamen which include qualisign, sinsign, and legisign as well as signs in the interpretant, namely rheme, dicisign, and argument (Piliang 2012a, p. 64).

Related to short story analysis

*'Indama Ya'ti al-Masa'*, the researcher describes the meanings of the signs by paying attention to the intrinsic elements that build the short story with the aim that researchers and readers will find it easier to understand the meanings being interpreted. As said by Marcel Danesi (2012, p. 164) in his book *Pesan, Tanda, Dan Makna* "Makna teks narasi bukan merupakan proses langsung dari penentuan makna makna individu dengan yang dikonstruksinya, tetapi lebih merupakan proses yang melibatkan penginterpretasian makna secara holistik sebagai sebuah tanda" ("The meaning of narrative text is not a direct process of determining individual meanings with those they construct, but rather a process that involves interpreting meaning holistically as a sign"). This is the reason why researchers are very interested in studying these short stories with semiotic research so that private researchers and readers, in general, know the full meaning contained in the signs displayed in the short story.

As described above, the short story *Indama Ya'ti Masa* is full of signs that should be known to mean. It can be proven by paying attention to the title given by Naguib Mahfouz in his short story. The title of the short story that the researcher will examine is *'Indama Ya'ti al-Masa'* which in Indonesian means 'When Dusk Comes Near'. If we stop at just a structural understanding, we will understand that the purpose of the title above is when dusk comes -according to natural law- it starts to get dark when the sun sets (Suharso 2011, p. 164). Thus, with the structural meaning we can fully understand the meaning of the title mentioned above. Meanwhile, the whole story

tells the life of a husband and wife, both of whom have reached an age that cannot be said to be young anymore, as the researcher has explained in the little synopsis above and

does not specifically tell the time of the afternoon. Then, what is the relationship between the title and the story.

Thus, the researcher believes that the study of the short story entitled *'Indama Ya'ti Masa'* uses the semiotic theory offered by Charles S. Peirce is very urgent to do. This research is expected to be able to decipher the signs of language in the short stories studied so that researchers and readers can understand the meaning of the story holistically

## THEORETICAL REVIEW

In the Big Indonesian Dictionary (*KBBI*), a story is defined as a speech that describes how something happened, events, things or incidents, and so on; essays that tell the deeds, experiences, and suffering of people and so on; fairy tales; short stories: short stories (Suharso 2011, p. 108). Edgar Allan Poe said that a short story is a story that can be read in one sitting, approximately between half and two hours (Nurgiyantoro 1995, p. 10).

### 1. Intrinsic Elements of Short Stories by Robert Stanton

Robert Stanton said that short stories consist of fifteen thousand words or about fifty pages. In the story, there are elements that build. The instinctive elements of short stories are the elements that build the literary work itself. These elements cause literary works to appear as literary works, elements that will factually be found when people read literary works. The elements in question, to name just a few, for example, events, stories, plots, characterizations, themes, settings, storytelling points of view, language or style of language, and so on.

Robert Stanton (2007, p. 75) divides the intrinsic elements of the short story into several parts, including (1) story facts which include characters, plot, and setting. (2) theme, (3) story tools which includes title, point of view, style and tone, and symbolism.

**2. The Semiotic Theory of Charles S. Peirce**

Peirce mentions three kinds of signs with the type of sign relationship and what is signified (object/denotatum). The three kinds of signs are icons, indexes, and symbols. An icon is a relationship between a sign and an object or reference that is similar in nature, for example, a portrait, or a map. An icon can also be interpreted as a sign that represents a source of reference through a form of replication, simulation, imitation, and equation. Sound symbolism is one of the icons in language, as well as onomatopoeia (Nurgiyantoro 1995, p. 33).

An index is a sign that directly refers to reality or in another sense that an index is a sign that represents a source of reference by pointing to it or associating it (explicitly or implicitly) with other sources of reference (Pateda 2010, p. 45).

Signs can also refer to the denotatum through convention, such signs are called symbols (Kartasapoetra and Indonesia 2001, p. 45). The symbol represents the source of reference in a conventional way. Words are generally symbols, but any signifier—an object, a sound, a figure—can be symbolic too. In other words, a symbol is a sign that represents its object through an agreement or agreement in a specific context (Mushodiq 2017).

To make it easier for us to understand the three, let's look at the following chart:

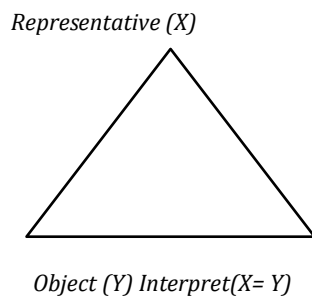
sign type	The relationship between sign and source reference	Example
Icon	Signs are designed to represent reference sources through simulations or equations (meaning, reference sources can be seen, heard, etc.)	All kinds of pictures (charts, diagrams), photos, onomatopoeic words (names that can be aligned with the object being referred to. (example: lizard) etc

Index	Signs are designed to indicate a source of reference or interrelationship (causality)	Pointing fingers, adverbs like here, there, pronouns like I, you, heavy smoke mark fires, somber face marks hearts sad one.
Symbol	Signs are designed to encode the source of reference by agreement or approval	Symbol of peace using two fingers, language that expresses feelings dll

In literary texts, these three types of signs often appear together and are separated. If a sign it says as an icon, it must be understood that the sign contains a protrusion of the icon. A symbol is clearly the most sophisticated sign because it functions as reasoning, thinking, and feeling (Danesi 2012, p. 33). However, even indexes—which can be used to understand character traits in fictional texts—have an existential reach that can go beyond symbols. For example, in characterizations, a certain character, for example, a doctor (Tono Dalam Belunggu) looks for signs that give an index that he is a doctor. For example, Tono, he always uses medical terms, medical devices, and so on. Based on this fact, the researcher tries to describe the intrinsic elements of the short story with the aim of facilitating the researcher to determine the type of sign used in the short story being studied. In the study of literary semiotics, the understanding and application of the iconity concept would make a significant contribution. Pierce distinguishes icons into three types, namely topological, diagrammatic, and metaphorical icons. All three of them can appear together in one text, but cannot be differentiated separately because there is only a problem of prominence. To make a distinction between the three, this can be done by making a description of the various things that indicate their appearance. If in the description contains terms that belong to the area of spatial meaning, which means there are topological icons.

Conversely, if it belongs to the area of relational meaning, it means that there is a diagrammatic icon. If making a description requires the use of a metaphor as a term—which is similar not between a sign and an object, but between two objects (references) represented by a sign—that means a metaphor icon.

Peirce calls a sign a representamen, while the objects, concepts, ideas, and so on that he refers to are called objects. While the meaning (impression, cognition, feeling) that we get from a sign by Peirce is called an interpretant. These three dimensions are always present in significance. Therefore, Peirce views it as a triadic structure (Danesi 2012, p. 32).



Semiosis, Representation, and Interpretation The capacity of the brain to produce and understand signs is called semiosis. Representation can be defined as the use of signs (images, sounds, etc.) to relate, describe, photograph, or reproduce something that is seen, sensed, imagined, or felt in a certain physical form. In other words, the process of putting X and Y together is itself. Charles S. Peirce refers to the actual physical form of the representation, X, as the representamen, Peirce terms the Y which he refers to as the object of the representation, and refers to the meaning or meanings that can be extracted from the representation (X=Y) as the interpretant. The whole process of determining the meaning of the representamen is called with interpretation.

In order to function, the sign must be captured and understood for example with the help of a code. As for something that is used in order a sign can function is called Ground (base, background of the sign). The signs we use to create messages are not randomly selected structures. When we enter a conversation, for example, we will be able to

codify and decode messages only if we know the language used (Piliang 2012b, p. 65). Language is a system that provides structure and specifies relations between signs for the purpose of making messages. However, messages can also be created with music, pictures, and other types of non-verbal systems. The term used in semiotics to refer to all such systems is code. Codes direct interpretation in a context. In semiotics, the term context is defined as the environment, situation, or physical, psychological, and social processes that are unraveled by interpretation.

Interpretation is a crucial aspect of the human condition. Humans begin to interpret the world by using signs. When a human finds that signs are an effective tool for thinking, planning, and negotiating with others in certain situations, he will gain access to the realm of his cultural knowledge. In the interpretation process, there are several stages that occur in the interpretation process. The first stage is called the firstness stage, which is when the sign is recognized at an early stage in principle. Firstness is existence as it is without reference to anything else, the existence of potential possibilities. Then the secondness or second stage is when the sign is interpreted individually, and then the thirdness is when the sign is permanently interpreted as a convention. The concept of these three stages is important to understand that in a culture the level of sign understanding is not the same in all members of that culture.

Meanwhile, based on the interpretant, the sign is divided into rheme, design, and argument. Rheme is a sign that allows people to interpret based on choice. For example, a mother with a large belly can be considered pregnant, or another interpretation means that the mother is experiencing stomach pain. Design is sign corresponds to reality. For example, if there are frequent accidents on a road, a warning will be given on the side of the road that there are frequent accidents on that road.

Arguments are signs that directly give reasons about something. For example, a towel thrown into the boxing arena indicates that the boxer's side who threw the towel admits defeat (Rusmana 2005, p. 54).

Based on the description above, the semiotic analysis of fictional prose that must be carried out is to see all structures as signs. The analyzer must always ask whether the character, setting, plot, and plot, and the storytelling therein constitute a sign or not.

After seeing the elements as signs, the signs are described based on the context. Then classification is carried out based on icon descriptions, indexes, and symbols, and then their meanings are interpreted. When looking at these signs, sometimes these signs are related to other texts. Therefore, to understand the meaning of the text, it must always be related to the text it refers to earlier

## RESEARCH METHOD

The form of this research is descriptive qualitative with content analysis method or content analysis (Mahsun 2005, p. 36). This research describes or describes what the problem is, then analyzes and interprets the existing data. The content analysis method is used to examine the contents of a document, in this study the document in question is the short story 'Indama Y'ati Masa' by Najib Mahfudz.

The source of data used in this research is a document. The document used is the short story Indama Ya'ti Masa' by Najib Mahfudz. The data collection technique used in this research is the note-taking technique because the data is in the form of text. The steps in data collection are as follows: reading the short story Indama Ya'ti Masa repeatedly, classifying the intrinsic elements of the short story in the form of characterizations, settings, plots, and others, noting the words and sentences through a structural approach first and then analyzing words and sentences which are considered as signs in the form of indices, icons, and symbols through the semiotic analysis of Charles S. Peirce uses a symbolic objective approach and describes its meaning. The data analysis technique used in this study uses a flow analysis model, which includes three components, namely (1) data

reduction, (2) data presentation, and (3) drawing conclusions. Flow model analysis has three components that are well intertwined, namely before, during, and after the implementation of data collection. The three components are interrelated and carried out continuously from the beginning, during the research, to the end of the report.

## DISCUSSION OF RESEARCH FINDINGS

In analyzing the charges of the Peircean sign, the researcher ranks them according to the intrinsic elements proposed by Robert Stanton. Thus the discussion of signs and their meanings will be examined through direct exposure to the intrinsic elements of the story. The series of intrinsic elements are discussed below.

### 1. Title

The title can be relevant to the work it has so that the two form a single unit. The title can also refer to one detail that doesn't stand out. A title also often has several levels of meaning (Nurgiyantoro 1995, p. 51). In this story, the type of title used is the type of title that is relevant to the work under his control so that the two form a single unit. It can be proven by the following Arabic text (Mahfouz 1988, p. 155):

عند ما يأتي امساء  
/ 'indama ya'ti al-masa' /  
'when dusk comes'

If the title is analyzed using a semiotic approach, it is found that the sign is in the form of a metaphorical icon which means old age, -- meaning that what is similar is not a sign with an object, but between two objects (references) represented by a sign —in the word *المساء* /al-masa'/ lexically means 'twilight/evening'. So, the word 'sore' and the word 'old age' have some similarities (period old is like twilight). The similarity is (1) shows the period towards the end of life.

(2) in the afternoon, people will rest from the work they did during the day, as well as in old age, people will tend to relax and not work anymore (it can be proven from the characters of the husband and wife in the short story *Indama Ya'ti al-Masa'* that both of them do not work, tend to enjoy the fruits of their youth and mother's inheritance), and (3) according to Arabs the beginning of a day is the morning which will end in the afternoon until evening (Mandzur, n.d., p. 281). Likewise, with old age, the beginning in life is when we are born and will end when we are in old age (in general). The whole story in this short story tells the life of a husband and wife in old age.

## 2. Plot

A plot is a series of events in a story. The term plot is usually limited to causally connected events only. Events experienced by story characters can be arranged according to the order in which they occur (chronological order). This does not mean that all events in the character's life are shown in their entirety, but they are chosen by taking into account their importance in building the story. A plot with such a chronological arrangement of events is called a linear plot (Sudjiman 1988, p. 25).

The two basic elements that build plot are conflict and climax. Every work of fiction has at least an internal conflict that exists through the desires of two characters or the desire of a character with their environment. The climax is the moment when the conflict feels so intense that the ending can no longer be avoided.

In the short story *Indama Ya'ti al-Masa'*, a linear series of events is shown. Events are presented chronologically and the sequence of events has a causal relationship.

The initial event shown is the death of the mother of the main character's wife (the husband). The wife's mother died and left all her wealth in the form of a luxury apartment in Haram and thousands of other things to her son who was also the same is the wife of the main character. Thus, the husband and wife became rich suddenly. Having become rich, the wife asked her husband to move to a luxurious apartment which was inherited from the wife's mother, considering that the two of them had been living in a very simple

apartment. Hearing the wife's invitation, the husband also responded with responses and questions to the wife to reconsider the invitation. This can be proven in the text of the story as follows (Mahfouz 1988, p. 156):

توفيت الست الكبيرة عن ثمانين عاما مخلقة لابنتها  
 فيلا بالهرم و بضعة الآف من الاموال السليلة. و  
 كانت الابنة الستينية تقضى مع زوجها السبعيني الفترة  
 المتبقية من العمر يظلهما الوفاق و الهدوء و اليسر. و  
 حركت الثروة الطارئة الطموح الى حياة جديدة. قالت  
 الزوجة: نستطيع الآن ان نعيش في فيلا جميلة بالهرم.  
 و ان نغادر هذا الشارع الكتيب. فتحلت في عيني  
 الزوج نظرة فاترة و غمغم: الهرم. ثم وصل: شقتنا  
 مريحة، عشرة عمر طويل، بدأ بشهر العسل، و جميع  
 المعارف و الاحباب حولنا...فقالت بازدياء: لو تكن  
 حنة لحق لنا ان نملها... (ص: ١٥٦)

/tufiyat as-sittu al-kabirah 'an tsamanina 'aman mukhalifatan liibnatiha Phalela bi al-haram bid'ah al-alaf min al-amwal as-sailah. Wa kanat al-ibnatu as-sitiniyyah taqdi ma'a zaujiha as-sab'ini al-fatrah al-mutabaqiyah min al-umur yidilluhuma al-wifaq wa al-hudu' wa al-yasar. Wa harakat at-tsaarah at-tari'ah at0tumuh ila hayati jadidah. Qalat az-zaujah: "nastati' al-an an-na'isa fi phalela jamilah bil haram. Wa in nugadira haza asy-syari' al-kaib. Fa tajallat fi ainay az-zauj nazratan fatirah wa gamgama: al-Haram summa wasala syaqqatuna murihah 'asyratu umri tawil, budi'a bisyahri al-asal, wa jami'u al-ma'arif wa al-ahbab haulana, fa qalat bizdira' "lau takun jannah lahaqqy lana an-namilluha/

'An old woman who had turned eighty, passed away leaving an apartment in the Haram for her daughter. A girl who is in her sixties lives with her husband who is seventy years old, their life is always shaded with harmony, calm, and happiness. However, one day the wife had a strong desire to leave the place where they had lived for years and wanted to start a new life in a place called Phalela. Given that they are old and have quite a lot of wealth. The wife said, "Now we can live in a very beautiful villa in the Haram, and leave this very sad compound immediately." In both of her husband's eyes, there was a limp look, he muttered, "Haram?", He continued the conversation "Our apartment is very comfortable, we have lived here for decades, and started our honeymoon, even around us there are so many relatives and relatives. Then his wife replied: "if we have heaven, our right is to go there"

In the first sequence of events, there are several signs whose types and meanings must be deciphered. The first sign found in the short story fragment above is the symbol found in the sentence: "مع جهاز السبعين" /wa kanat al-ibnatu as-sittiniyyah taqdi ma'a zaujiha as-sab'ini/ when translated structurally it means, 'A girl who is in her sixties lives with her husband who is seventy years of age'. When a woman (the wife) has turned sixty years old *بنة السبعين* /al-ibnatu as-sittiniyyah/ and one the man (the husband) has turned seventy years old *زوجها السبعين* /zaujuha as-sab'ini/ then the two characters have entered old age. This is based on the agreement of the Arabs that when a person reaches the age of 50 and above, then that person is already in the parent category. So, two signs *بنة السبعين* and *السبعين* /al-ibnatu as-sittiniyyah/ /zaujuha as-sab'ini/ the sentence above is a symbol which means that the two characters, namely husband and wife, are a husband and wife who have entered old age (Mandzur, n.d., h. 87).

The second sign in the event fragment above is an index contained in the sentence *فاتجالت يديف عين الزوج نظرة فاترة* /fatajallat fi 'aynay az-zauj nazratan fatirah/ which means 'in both eyes the husband looks limp'. When someone responds to an invitation with a limp and unenthusiastic look, it can be ascertained that the person responding does not agree with the invitation.

So the sentence above contains a sign in the form of an index which means that the husband does not agree or reject the wife's invitation to move to a luxurious apartment, but he wants to settle down in his simple apartment on the grounds that there he has found friendly neighbors and strong family ties. Given that there is a causal relationship between disapproval and the husband's character's expression, namely a weak look.

The next event presented by the short story writer is the husband and wife's debate over the response of the husband who does not agree to move to the villa, but the wife still insists on moving into the luxury apartment, it is a conflict. The debate ended with the word divorce uttered by the husband which led to

the divorce of the two, which was the climax of the story. This is described and can be proven in Arabic texts (Mahfouz 1988, p. 159):

و قال لها أخيراً بنيرة حاسمية: لن أغادر هذه الشقة إلا إلى القبر. فقالت بحق: إذا تم أعداد الفيللا فلن ابقى هنا لحظة واحدة. فارتفع صوته و هو يقول: انت امرأة عنيدة بلا قلب. فهتفت: انت انانى لا يهملك الا مزاحك. لي علي حق الطاعة. الطاعة من حق العاقل. قلة الادب. انا بنت ناس علموا الناس الادب. لي الجنة على احتمال عشرتك (١٥٩)

/Wa qala laha akhiran binibratin hasimiyah: "lan ugadira hazih asy-syaqqah illa ila al-qabri. "faqalat bihunqi: "iza tamma l'dad al-Filla fa lan abqa huna lahzah wahidah. Fartafa'a sautuhu wa huwa yaqul: 'anti imra'ah anidah bila qalbi. Fahatafat: "anta ananiy la yuhimmuka illa mizajuka li alayya haqqu at-ta'ah. At-ta'ah min haqqil 'aqil. Qillau al-adab. Ana bintu an-nas 'allimu an-nas al-adaba. Li jannah 'ala ihtimal 'asyiratika/

' he said to his wife, 'I will not leave this place unless I leave it to the graveyard. The wife replied angrily, "If Phalela's reconstruction is finished, I will not come back here even for a moment." The husband was furious, he said, "You are a rebellious woman who has no heart." The wife started raising her voice, "You are a selfish man, nothing matters to you, except your bad habits." The husband said, "You have to obey me." The wife replied, "Compliance only applies to people who have sense. "No manners!" snapped the husband "I am a human child, while humans always teach manners to their children" argued the wife. The husband replied, "I have a reason to keep you living here"

In the fragment of events regarding the debate between husband and wife regarding the wife's invitation to move to a villa, there are several signs that readers should know. The first sign found is an index in the sentence "يقال هلا اخري ابا نربة حامسدية" /qala laha akhiran binibrah hasimiyyah/ structurally it means 'He (the husband) said to her (the wife) with a convincing shout'. When someone says loudly and convincingly, it means that he is confirming his argument and insisting on sticking to his point. So the sign in the sentence above is a sign in the form of an index. If there is a cause for belief, the result is loud, loud, and convincing talk. If the sentence is continued with the next sentence, namely: /lan ugadira hazihi syaqqah illa ila al-qabri/ structurally, it means 'I will not leave this apartment, except for leaving it to go to the grave' in which there are symbols, in the form of words /al-qabru/

The 'grave' where the word /al-qabri/ contains the meaning of death. Bearing in mind that it is generally agreed that a cemetery is a place where someone who has died is buried. So the husband's words to his wife above mean that the husband emphasized that he would never leave the apartment that he and his wife had lived in for decades until he died.

When the dispute between husband and wife cannot be avoided, the climax of the conflict between the two occurs. The climax presented by the author of the story is the divorce uttered by the husband which ends in divorce (Mahfouz 1988, p. 160).

غير انه كظلم غيظه و قال و هو يغادر الحجرة: ليكن  
في علمك ان مغادرة الشقة تعني الطلاق. فصرحت:

انا ارحب به ان جاء متأخرا. ....و وقع  
الانفصال ممزقا لاول مرة وحدة حياة مشتركة طويلة  
العمر. انتقلت الزوجة لتستقبل حياة انيقة ثرية مترعة  
بالوحشة. و لبث الزوج في شقة مقفرة عارية  
المحمرات الا حجرة نومه المكونة من فراش مفرد و  
صوان قدم و كليم صغير واقتصر المطبخ على اوعية  
و الاواني الضرورية و موقد بوتاجار صغير و مائدة  
ذات مقعد وحيد و فريجدير لحفظ الطعام  
(ص: ١٦٠)

/gairu annahu kazama gaizuhu wa qala wa  
huwa yugadira al-hujrah: "liyakun fi ilmika anna  
mugadarata asy-syaqqah ta'ni at-talaq.  
Fasarahat: "ana arhabu bihi in ja'a  
mutaakhiran. Wa waqa'a infisal mumazziqan  
liawwali marrah wahidah hayati musytarikah  
tawilati al-umri. Intaqalat az-zaujatu  
litastaqbila hayata aniqah tsriyah mutri'ah bi al-  
wahsyah. Wa labisa az-zauj fi syaqqah  
muqaffarah 'ariyah al-hujrat illa hujrah naumihi  
al-mukawwanah min firasy mufrad wa siwani  
qadimi wa kalimi sagiri wa iqtasara ak-matbahu  
'ala au'iyah wa al-awani az-zaruriyyah wa  
mauqidu butajar sager wa maidatu zata  
maq'atu wahid wa frijir lihifdzi at-ta'am/

' He also stemmed his hatred by leaving the room saying, "You need to know, that leaving the apartment means divorce." The wife replied loudly, "I would like that, even though I was late to do it." Then, there was separation for the first time in their family life. The wife moved to Phalela to live a luxurious life, filled with wealth. and totally free. While the husband lives in an apartment that only has one bedroom in which there is a bed and an old-fashioned wardrobe. As for the kitchen room, there are only small vessels, a small stove too, a dining table that only has one chair, and also a freezer for storing food.

In the story above, there is a sign in the form of an index on the word فصرحت /fasarakhat/ structurally means 'He spoke out loud'. When someone says out loud, he insists on defending his will and sticks to his convictions. Someone who speaks out loud is caused by firmness in the establishment and is defensive by maintaining his desires. If related to the previous conversation,



when the husband threatens to divorce if the wife still wants to leave the apartment, the wife insists on remaining firm in her stance, namely leaving the apartment through loud words, it also means that she is ready for her husband to divorce her in order to lead a luxurious life. The next sign is a symbol in the sentence. شقة مفردة عارية اذ لجرات ال حجره نومه صوان ومفرد فراش من ام لكونه ول بث الزوج يف على ام لبطخ واق تصر صغري صغري ك ليم وقدمي و صغري بد و اجار موقد و ال ضرورية ال اوان و اوعية و وديد /wa ma'adatu zata maq'ad wahid/ which means 'a dining table with only one long chair', all of which explain the limitations of household furniture in the husband's apartment. Thus, it can be concluded from some of the symbols in the words mentioned above, that the whole sentence means that the husband lives in a very simple apartment, it really doesn't deserve to be called luxurious.

In this fragment of the story, a sign in the form of a deixis index is also displayed on the pronoun هو /huwa/ structurally means 'he is a man' whose meaning refers to the

husband, then the pronoun انا /ana/ structurally means "I" whose meaning refers to the wife.

### 3. Setting

Setting is the environment that surrounds an event in the story, the universe that interacts with the ongoing events. The setting can be in the form of a decor such as a café in France or mountains in California. Setting can also be in the form of certain times (Stanton 2007, p. 35).

In the story *Indama Ya'ti al-Masa'* the setting of the place presented by the short story author is a special apartment for the elderly in Egypt which is located in a densely populated settlement, this can be proven through Arabic texts (Mahfouz 1988, p. 158):

استقرا في سكنية الشيخوخة... (ص: ١٥٨)

*/istaqarra fi sakinati asy-syaikukhah/  
'Mereka berdua menetap di apartemen  
lansia ...'*

اليوم اكتظت بالبيوت و السكان, و الخرائب الموقوفة  
التي انقلبت اسواقا تجارة الخردة و قطع الغيار القديمة,  
وازدحم الطريق بالصيبة و صار ناديا اهليا للعب الكرة

(ص: ١٥٩)

*/ al-yaumu iktazat bi al-buyut wa as-sukan,  
wa kharaib al-mauqufah allati inqabalat  
aswaqan litijarah al-khardah wa qat'u al-  
giyyar al-qadimah wa izdahama at-tariqu bi  
as-sabiyyah wa sara nadiyan ahliyan lila'bi  
al-kurrah/*

"However, over time, the place became a market for trading, the streets were very busy with people passing by, even a private valley was also used as a ball playing field"

From the background fragment above (Mahfouz 1988, p. 159), symbols found in the group of words سكن و البيوت و ال سكان /iktazat bi al-buyut wa as-sukan/ structurally means 'full of houses and residents', then, واخذ لرايب ام لوقوفة ال بيت ان قل بت اسواقا

/wa al-kharaib al-mauqufah allati inqabalat aswaqan littijarah/ means 'the place is a market for trade' وازدهم الطريق بالاصدية و /wa izdahama at-tariqu bi as-sabiyyah/ means 'The road is very busy passing people, and ناديها ليلابها و صار الكرة ليعب اهلا يا

Al-kurrah/ means 'even a private valley is also used as a ball playing field'. Thus, the collection of words which are signs in the form of symbols has the meaning that the environment in which the husband and wife live is not a comfortable environment to be in. Bearing in mind that in general one would say that the environmental conditions described in the words above are very uncomfortable. That's why the wife wanted to leave the place and said that the complex was sad complex, as evidenced by the wife's expression when inviting her husband to move to the villa, namely (Mahfouz 1988, p. 156):

قالت الزوجة: نستطيع الآن ان نعيش في فيلا جميلة

بالهرم. و ان تغادر هذا الشارع الكئيب (ص: ١٥٦)

/qalat az-zaujah: ' nastati' al-an an na'isya fi villa jamilah bi al-haram. Wa in nugadiru haza asy-syari' al-kaib/

"The wife said, "Now we can live in a very beautiful villa in the Haram, and quickly leave this very sad compound."

The apartment is very simple when viewed from the material. However, there is a reason that makes the husband feel at home living there, which is in the form of a kinship that exists between the residents of the apartment. This can be proven by the following text which contains a sign in the form of an index:

الشقة لا يتقصها شيء، شمسها متوفرة و هواءها

طيب، و اهم من ذلك كله يوجد حولنا جيران العمر

(ص: ١٥٧)

/asy-syaqqah laa yanqusuha syai' syamsuha mutawafirah, wa hawa'uha tayyib, wa ahammu min zalika kullihi yujadu haulina jiran al-umur/

"This apartment has absolutely nothing lacking, the sun is shining on us in proportion and the air is excellent, and the most important thing is that brother, very friendly relatives and neighbors all around us"

If we analyze the words in the sentence with semiotic analysis, we will find that the group of words is a sign in the form of an index. Can be proven by the following analysis, sentences /asy-syaqqah la yanqusuha syai'u/ in a manner structural meaning 'There is absolutely nothing lacking in this apartment', which is a response to the husband's rejection of the wife's invitation to say that the apartment they live in is no longer suitable for habitation, and invites the husband to move, then he also responds to the wife's invitation by saying that the apartment they have lived in so far is still very decent. This expression is the result of the cause he experienced. So he wanted to stay in the complex on the grounds that the sun was shining proportionately on where they lived and the air was circulating very well in the apartment, as evidenced in the sentence, /syamsuha mutawafirah/ structurally means 'The sun shines on us proportionally' and a sentence و هواءها طيب /wa hawauha tayyib/ structurally it means 'and the air is very good'. These two sentences are symbolic signs that mean the apartment is livable. Bearing in mind that everyone believes and agrees that a house that gets enough sunlight and fresh air is a decent place to live in. Then, reaffirmed by the husband's words, "جيران العمر و اهم من ذلك كله يوجد حولنا", /wa ahammu min zalika kullihi yujadu haulina jiran al-umur/ structurally means 'and the most important thing is that relatives, relatives, and neighbors are very friendly around us' is a verbal sign symbol which means "peace will grow with family relationships with local residents and peace is not born through material things"

The time setting presented by the short story author is spring where the wind at that time was blowing hard.

Described that spring is a beautiful season can be proven by the following sentence fragment, عزيف الـ ساخنة الـ غرباء الـ خلماسني /tanfajiru /al-khumasin al-gubara' as-sakhinah fi 'izzi ayyami ar-rabi'/ structurally, it means 'A strong wind blows against warm lands in the beauty of spring', which is a symbolic sign which means that spring is the season that the Arabs look forward to because at that time it will rain and there will be lots of fruit (Mandzur, n.d., h. 103).

#### 4.Character

The term character is used in two contexts. The first context, character refers to the individuals who appear in the story (Stanton 2007, p. 33). If it is related to the story of Indama Ya'ti al-Masa, then the characters that appear are three characters, namely, the husband, the wife, and the daughter of the married couple. It can be proven by the following text (Mahfouz 1988, p. 156):

و كانت الابنة الستينية تقضي مع زوجها السبعيني  
(ص: ١٥٦)  
/wa kanat al-ibnatu as-sittiniyyah taqzi ma'a zaujiha as-sab'iny/

'A girl who is in her sixties lives with her husband who is seventy years old'

The first sign found in the text fragment of the short story Indama Ya'ti al-Masa' above is the symbol found in the sentence: الابنة الـ ستينية تقضي مع زوجها الـ سبعيني /wa kanat al-ibnatu as-sittiniyyah taqzi ma'a zaujiha as-sab'iny/ when translated structurally it means, 'A girl who is in her sixties lives with her husband who is seventy years of age'. When a woman (the wife) has turned sixty years old (الـ بنة /al-ibnatu as-sittiniyyah/ and one the man (the husband) has turned seventy years old (زوجها الـ سبعيني), /zaujiha as-sab'iny/ then the two characters have entered old age. This is based on the agreement of the Arabs that when someone has stepped on the age of 50 and above, that person has entered in the parent category (Mandzur, n.d., h. 31).

و على اثر رسالتين تلقتهما من الام و الاب حضرت  
الابنة من السعودية دون ابطاء (ص: ١٦٠)  
/wa 'ala asari risalataini talaqathuma min al-um wa al-ab hazarat al-ibnatu min as-su'udiyah duna ibta'/

'After the wife and husband sent a message to their child, the child immediately came to the house'

In the sentence fragment above (Mahfouz 1988, p. 160) there is a sign in the form of a symbol in the sentence دون ابطاء /duna ibta'/ Structurally it means 'immediately' while the meaning stored in the sentence is that a daughter cares about important problems faced by her parents. Because generally when there is news about an important matter, a lot of people immediately go home.

The second context, character refers to the mix of various interests, desires, emotions, and moral principles of these individuals (Stanton 2007, p. 33). In the story Indama Ya'ti Masa, the wife is described as a woman who opposes the orders of her husband, this can be proven by the following Arabic texts which show that the wife is a woman who opposes (Mahfouz 1988, p. 158):

قال لنفسه بقلق انما عبيدة و اذا تسلط عليها فكرة  
انقلت حجرا صلدا لا سبيل الى التفاهم معها  
(ص: ١٥٨)

/ qala linafsihi biqalaqin annaha 'anidah wa iza tasallata 'alaiha fukratu inqabalat hajaran saldan la sabila ila at-tafahum ma'aha/

' The husband muttered in his heart: "She is a rebellious woman, and if you argue with her, then her thoughts will be harder than rock, there is no way to understand each other with her"'

In the sentence fragment, there is a sign in the form of a symbol in the word /anidah/ structurally it means 'opposition' however, if we analyze the word with a semiotic approach, we will get the meaning of that word /'anidah/ has the meaning of an act that is not commendable, because it refuses to obey (Mandzur, n.d., h. 307).

Meanwhile, the husband is described as someone who has bad habits, because he always sleeps during the day and stays up late at night with his friends, as evidenced by the following text (Mahfouz 1988, p. 158).

و قالت لنفسها انه طفل مدلل عصبي و يبيع بالدنيا  
مزاجه (ص: ١٥٨)  
*/wa qalat linafsiha annahu tiflun mudallalun  
'asabiy wa yabi'u bi ad-dunya mizajuhu/*

'Meanwhile the wife also muttered in her heart:  
("He is like a child, he sells his life to the world  
with his bad habits")

In the above sentence fragment, there is a sign in the form of a symbol in the word مزاجه /Mizajuhu/ which structurally means 'bad habits'. According to Arabs, these bad habits are mixed habits that are carried out many times and stick to the person, this is the meaning of bad habits (Mandzur, n.d., p. 367). This can be described in the following Arabic text which states that the husband has a mixture of bad habits that have been attached to him (Mahfouz 1988, p. 158):

ترك لتيار الزمان بلا طوق نجاة. يستيقظ من نومه  
حوالي الظهر و ينتظر المساء. تدينه صادق و بسيط و  
لا يشغل بالا... (ص: ١٥٨)  
*Taraka litiyari az-zaman bila tauqin najat.  
yastaiqizu min naumihi hawalay az-zuhra wa  
yantadziru al-masa'. Tadayyanahu sadiq wa basit  
wa la yasygul balan/*

'He always left the hustle and bustle of the times.  
He wakes up around noon, then waits for the  
afternoon to come and doesn't do anything else.

It implies that this habit, --by the Arabs--  
is considered a bad habit, as said by the wife.

## 5. Irony

In general, irony is meant as a way of showing that something is the opposite of what one might expect. In the world of fiction, there are two types of irony that are widely known, namely dramatic irony and tone irony (Stanton 2007, p. 71).

In the short story Indama Ya'ti al-Masa, dramatic irony is presented in the form of things that the husband does not expect after the divorce. The husband hoped that with a divorce, his household problems would be resolved, but this was inversely proportional to what he expected. It turned out that with the divorce, his relationship with his wife was getting worse and worse. This is because both of them extol each other's ugliness to the general public. It can be proven by the following Arabic text:

واعتربت الزوجة ان كل يوم يفوت من غير ان يقر  
بخطئه اهانة متجددة لكرامتها و جرحا يغوص في  
كبريائها. و يشتد حقدتها و غضبها.. و تعالج الوقت  
الطويل الملقى عليها بزيارة الاقارب لتشريحه بلا رحمة و  
فضح ما خفى من مساوئه. و يبلغه ذلك فيرد اللظمة  
بعشر امثالها حتى تجسدت حياتهما المشتركة في صورة  
سوداء تثير فزع. (ص: ١٦١)

*/wa l'tabarar az-zaujah anna kulla yaumin yafutu  
min gairi an-yaqirra bikhatiatihi ihanah  
mutajaddidah likaramatiha wa jarha yagusu fi  
kibriya'iha wa yastaddu haqduha wa gadbuha wa  
tu'aliju al-waqt at-tawil al-mulaqqa 'alaiha  
bizaiyaratil al-aqarib litasyrihihi bila rahma wa  
fadzhu ma khafiya min musawaihi wa yuballiguhu  
zalika fauaruddu al-latamah bi 'asyri amsaliha  
hatta tajassadat hayatahuma al-muystarikah fi  
surati sauda' tsiru faz'u/*

'They chatted, played dice, brewed tea, smoked  
cigarettes and left the place to return to their  
respective homes when morning was about to  
come' 'He said that his wife always mentioned  
his mistakes with the aim that his wife would  
always be considered noble. Thus, the wife's  
hatred and envy became even more so. She  
treated her pain by visiting her friends to  
explain and indulge her husband's mistakes.  
The news was heard by the husband, and the  
husband replied to the curse tenfold. Until the  
relationship between the two is etched in a  
black image that is unexpected.'

In this fragment of the story, which is an example of irony shown by the author of the short story, there is a sign in the form of a symbol in the sentence *صورة سوداء /suratu sauda'/*. Among the symbols found are, (1) the word *القبر* "grave" in which the word *al-qabri* has the meaning of death when viewed through the conventions of Arab society. (2) The symbols contained in the sentence: *وكانت الابنة السادسة تدينية تقي* "مع" *زوجها السبعيني* *nehw* translated. The black image is a parable of something that is not good, complicated, and unclear (Mandzur, n.d., p. 225). This meaning is also the meaning agreed upon by the Arabs

## CONCLUSION

After analyzing the short story *Indama Ya'ti al-Masa'* using semiotic theory C. Sanders Peirce, the researcher concluded that in all the intrinsic elements of the short story, there are five intrinsic elements of the short story that are thick with the sign system, the five intrinsic elements of the short story are, (1) plot, (2) characters, (3) setting, (4) title, and (5) irony. The signs found are indices, symbols, and metaphorical icons. The meaning contained in the sign is produced through the conventional presence of Arab society (in the sign in the form of a symbol), the meaning is generated through the existence of causality and description (in the form of an index) the meaning is produced through the existence of similarities/figures of speech (in the sign in the form of a metaphor icon).

Index signs found, among others, are, (1) Signs in the form of indexes contained in sentences *فاترة فتجالت في عيني الزوج* "نظرة" which means "in both eyes the husband looks limp". When someone responds to an invitation with a limp and unenthusiastic look, it can be ascertained that the person responding does not agree with the invitation. (2) Index marks structural meaning, "A girl who is in her sixties lives with her husband who is seventy years old". When a woman (the wife) has turned sixty years old (*الابنة السادسة تدينية*) and a man (the husband) has stepped on his seventies (*زوجها السبعيني*), then the two characters have entered old age. This is based on the agreement of the Arabs that when a person reaches the age of 50 and

above, then that person is already in the parent category.

The next sign found is the metaphor icon sign. The sign of the icon is a metaphor which means old age, -- meaning that what is similar is not a sign with an object, but between two objects (references) represented by a sign -- in the word *المساء* structurally means "dusk/evening". So, the word "afternoon" and the word "old age" have some similarities (old age is like twilight). The similarity is (1) shows the period towards the end in a life, (2) in the afternoon, people will rest from the work they did during the day, as well as in old age, people will tend to relax and not work anymore (it can be proven from the characters of the husband and wife in the short story *Indama Ya'ti al-Masa'* that both of them do not work, tend to enjoy the fruits of their youth and mother's legacy), and (3) according to Arabs the beginning of a day is the morning which will end in the afternoon until evening. Likewise with old age, beginning within this short story tells the life of a husband and wife in old age.

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