

CHAPTER II

Literature Review

2.1 Symbol Theory

Charles Sanders Peirce (1839-1914) was an American philosopher, logician, mathematician, and scientist who laid the groundwork for modern semiotics. His theory of the mark is much more comprehensive and in-depth compared to the model of Saussure's brother. Peirce developed a triadic model of signs, which involves three interrelated elements.

2.1.1 Model Triadik Tanda Peirce

Peirce (1931-1958) in *Collected Papers* explained that a sign is made up of three inseparable elements:

"A sign, or representamen, is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the interpretant of the first sign. The sign stands for something, its object."

- a. Representation (or Sign):** This is something that stands for something else in a certain capacity or quality. Representations are the forms taken by signs, they can be words, images, sounds, smells, or even thoughts.

b. Object: This is something that the representation represents. Objects can be physical objects, ideas, concepts, events, or anything else that the sign can refer to. It is important to note that Peirce distinguishes between an Immediate Object (an object as represented by a sign) and a Dynamical Object (an object as is, regardless of representation).

c. Interpretant: It is the effect or understanding that is produced in a person's mind when understanding a sign in relation to its object. An interpreter is not an interpreter, but a meaning or idea that appears in the mind of the user of the sign. Peirce divides the interpretant into three levels:

1. **Immediate Interpretant:** The first impression or potential meaning attached to the sign.
2. **Dynamical Interpretant:** The actual effect that a sign produces on a person's mind in a given context.
3. **Final Interpretant:** A stable and conventional meaning of the sign after going through an adequate interpretive process.

2.1.2 Types of signs according to Peirce

Based on the relationship between Representations and Objects, Peirce classified signs into three main types:

a. Ikon (Icon):

An icon is a sign whose relationship with an object is based on similarity or similarity in some quality. Icons resemble objects in certain shapes, shapes, or characteristics. Iconic relationships are motivating,

meaning there is an intrinsic reason why the sign represents the object. However, these similarities do not have to be perfect and always to some degree. The interpretation of icons depends on the recognition of similarities between representations and objects.

b. Index:

An index is a sign whose relationship with an object is based on an existential relationship or cause-and-effect relationship. Indexes are actually connected to their objects, both physically and temporally. Indexical relationships are contingent and factual. The existence of an index indicates or indicates the existence of its object. The interpretation of the index depends on an understanding of the causal relationship or proximity between the representation and the object.

c. Simbol (Symbol)

A symbol is a sign whose relationship with an object is based on a convention, rule, or mutual agreement. There is no intrinsic similarity or causal relationship between the symbol and the object it represents. The meaning of symbols must be studied and agreed upon by the community of users of the mark. Symbolic relationships are arbitrary (*manasuka*) in the sense that there is no natural reason why a particular sign represents a particular object. The meaning of symbols is obtained through social customs and conventions. The interpretation of symbols depends on knowledge of the underlying system or code.

2.1.3 Relationship Between Types of Signs

It's important to note that a sign can often have iconic, indicexic, and symbolic elements at once, although one aspect may be more dominant. For example, a photograph (icon) can also be an index if it is used as evidence of a person's presence somewhere (there is an existential relationship with the object being photographed), and its overall meaning can be influenced by cultural conventions (symbols).

2.1.4 Peirce's Significance Theory

Peirce's sign theory provides a richer and more flexible framework for understanding how meanings are produced and interpreted. By distinguishing between icons, indexes, and symbols, Peirce allows us to analyze different types of representations and understand the role played by similarities, interconnectedness, and conventions in semiotic processes. His theories have had a profound influence in a wide range of disciplines, including linguistics, philosophy, psychology, anthropology, communication, and cultural studies.

2.2 Metaphor Theories

The theory of metaphor put forward by George Lakoff and Mark Johnson in their book "Metaphors We Live By" (1980) provides a new understanding that metaphors are not just a style of language in poetry or literary works, but an integral part of the way humans think and understand the world. They argue that metaphors shape the way we feel, think, and act. Rather than being limited to language,

metaphors are conceptual structures that influence our understanding of abstract concepts through more concrete experiences.

At the heart of their theory is conceptual metaphor, which involves understanding one conceptual domain in relation to another. Conceptual metaphors are made up of two domains:

- a. Source Domain: A more concrete and well-known domain that is used to understand other domains.
- b. Target Domain: A more abstract and less structured domain, which is understood through the source domain.

For example, the metaphor "Time is Money" uses the concrete domain "Money" to structure our understanding of the abstract domain of "Time". This metaphor influences the way we talk about time (e.g., "spending time," "wasting time") and even the way we value it.

Lakoff and Johnson identify several types of conceptual metaphors, although their theory emphasizes that these categories often overlap and interact:

- a. Orientational Metaphors: This metaphor organizes concepts in relation to spatial orientations such as top-down, inside-out, front-back, and so on. Examples include "happy is up" (e.g., "I feel happy") and "sad is down" (e.g., "I feel down"). This metaphor is often rooted in our physical experiences.

- b. **Ontological Metaphors:** These metaphors allow us to treat abstract concepts as entities, substances, or containers. For example, "the mind is a container" generates phrases like "I have something in my mind" or "my mind is full of ideas." This type of metaphor helps us to refer, measure, and reason about abstract concepts.
- c. **Metaphors of Substance:** In this type, things that are less tangible are understood in relation to tangible substances. An example is "love is fluid" as in "the flow of love".
- d. **Conceptual Metaphor:** Abstract concepts are expressed through concrete concepts, such as "an argument is a war" (e.g., "He won an argument").

Lakoff and Johnson's work highlights that metaphors are not mere linguistic embellishments, but fundamental cognitive tools that shape our understanding of the world.

2.3 The Relationship of Symbols and Metaphors in Literature

Symbols and metaphors in literary works often complement each other. Both serve to expand the meaning and build emotional depth in the narrative. In the context of literary analysis, Peirce's theory and Lakoff-Johnson's theory complement each other. Eco (1976) in *"A Theory of Semiotics"* explains:

"Every attempt to establish what the content of an expression is forces us to define this content in terms of an interpretive path within a given culture."

Symbols and metaphors in literary works often complement each other. Both play a role in expanding meaning and building emotional depth in the narrative. In the context of the novel "00:00", metaphors and symbols are used not only as stylistic devices, but also as a medium to convey the theme of separation in a more profound and reflective way.

The use of these two theories helped researchers to uncover how figurative language in novels reflects the emotional state of the main character, as well as implicitly conveying social criticism or cultural reflection. Thus, analysis based on symbol theory and metaphorical theory is expected to lead to a more comprehensive understanding of the meaning contained in the novel.

2.4 Key Concepts

In order to support the analysis of the novel "00:00" by Ameylia Falensia, there are several main concepts that are the basis for understanding and thinking in this study. These concepts include separation, metaphors, and symbols in literary contexts.

2.4.1 Separation Concept

Kristeva (1989) in the "*Black Sun: Depression and Melancholia*" Explain the separation as "The work of mourning is not a pathological condition but a fundamental structure of being human."

Separation is a condition or experience in which a person is disconnected from something or someone who has emotional or existential meaning. In the context of literary psychology, separation can refer to feelings of loss, alienation, emptiness,

and even trauma that individuals experience as a result of separation, both physically and emotionally.

Butler (2004) in the "*Precarious Life*" Add "Let's face it. We're undone by each other. And if we're not, we're missing something."

In the novel "*00:00*", separation is shown not only as a narrative event, but also as a recurring inner state of the main character, illustrating the complexity of human relationships with the past, memories, and people who have left. This theme is at the core of the main character's existential experience and is built through a symbolic and metaphorical approach.

2.4.2 Metaphors in Literature

Metaphor in literary studies is a form of figurative language that conveys meaning by comparing two different things but have similarities in certain aspects. George Lakoff and Mark Johnson in *Metaphors We Live By* (1980) introduced the concept of conceptual metaphor, which is the idea that human thought is shaped by metaphorical systems.

For example, abstract concepts such as "sadness" can be represented through the metaphor of "darkness", resulting in expressions such as "immersed in darkness". In *the novel "00:00"*, metaphors are widely used to express the psychological state of the character, such as emptiness, waiting, and time transitions—especially those associated with the time symbol "*00:00*" itself.

2.4.3 Symbols in Literature

Symbols in literature are elements that represent a particular idea, value, or meaning beyond their literal meaning. According to Saussure, symbols are the result of the relationship between markers and signs that are not always fixed, but depend on the cultural context and interpretation of the reader. Todorov (1982) in "*Symbolism and Interpretation*" explains "The symbol is characterized by the fact that it never belongs completely to the universe of discourse in which it appears." And According to Jung (1968) in "*Man and His Symbols*" explains that "A sign is always less than the concept it represents, while a symbol always stands for something more than its obvious and immediate meaning."

In the novel "*00:00*", symbols such as the mirror, night, empty space, or midnight are not just narrative elements, but also an expressive means of depicting the characters' alienation and psychological transitions. These symbols often contain ambiguities that allow for layered interpretations.

2.5 Theoretical Framework

Based on the theoretical foundation that has been described, this study uses an analytical framework that integrates Peirce's symbol theory and Lakoff-Johnson metaphorical theory. This framework will be applied to:

- a. **Identify the symbols** in the novel "*00:00*" using the typology of Peirce's icons, indexes, and symbols

- b. **Analyze the conceptual metaphors** that appear in the representation of the theme of separation
- c. **Linking symbolic and metaphorical findings** to broader psychological and socio-cultural contexts
- d. **Mapping** the patterns of meaning that are repeated in the construction of the farewell theme

This interdisciplinary approach is expected to provide a comprehensive understanding of how figurative language in the novel "*00:00*" functions not only as an aesthetic ornament, but also as a structure of meaning that underlies the main character's existential experience.

2.6 Previous Research

To support the study of symbolism and the use of metaphors in *the novel "00:00"*, it is important to review some relevant previous studies. These studies not only provide theoretical context, but also show the gaps that this research seeks to fill.

2.6.1 Studies on Semiotic Theory in Literary Analysis

In the field of literary semiotics, recent research has focused on the integration of Peircean sign theory with modern textual analysis. Johnson (2021) explored the application of iconic, indexical, and symbolic signs in contemporary fiction, demonstrating how Peirce's triadic model remains relevant for understanding complex literary representations. The study emphasizes how

symbolic elements in literature function beyond mere decoration, serving as fundamental structures for meaning construction.

The field of literary semiotics has also benefited from technological advances in textual analysis. Research has shown how digital humanities approaches can enhance traditional semiotic analysis, demonstrating how quantitative methods can complement qualitative interpretation in understanding symbolic representation.

2.6.2 Conceptual Metaphor Research in Literature

Several studies have examined the application of semiotic theory and metaphorical analysis in literary works. Zhang et al. (2023) conducted a comprehensive bibliometric analysis of conceptual metaphor research over two decades, revealing significant growth in interdisciplinary approaches to metaphor studies. Their research demonstrates how conceptual metaphor theory has evolved from purely linguistic analysis to broader applications in literary and cultural studies, providing methodological foundation for analyzing metaphorical representations in contemporary literature.

The study of metaphorical language in literature has gained renewed attention through cognitive linguistic approaches. Williams and Thompson (2022) investigated how conceptual metaphors shape readers' understanding of abstract themes in modern novels, particularly focusing on temporal and spatial metaphors. Their findings suggest that metaphorical language serves as a bridge between

concrete experience and abstract literary themes, supporting the theoretical framework proposed by Lakoff and Johnson.

2.5.3 Symbolic Representation and Cultural Context

Recent research on color symbolism in literature has provided valuable insights into symbolic representation. Chen (2024) analyzed metaphorical meanings of color symbols across various literary works, revealing how high-frequency color symbols carry richer and more diverse metaphorical meanings than low-frequency ones. This research demonstrates the systematic nature of symbolic representation in literature, which is relevant for understanding how symbols function in specific literary contexts.

Recent studies have also focused on the cultural dimensions of symbolic and metaphorical language. Research has examined how cultural contexts influence the interpretation of symbols and metaphors in literature, arguing that meaning construction is inherently culturally situated. This research highlights the importance of considering cultural frameworks in analyzing symbolic and metaphorical elements.

2.6.4 Critical Metaphor Analysis and Literary Applications

The application of Critical Metaphor Analysis (CMA) in literary studies has been explored by Martinez (2024), who developed a specialized analytical approach incorporating cross-linguistic and time-based dimensions. This methodology

provides tools for unveiling ideological dimensions embedded in metaphorical discourse, offering a framework for analyzing how metaphors function in broader socio-cultural contexts within literary works.

Furthermore, research on narrative and symbolic representation has examined how symbols and metaphors work together in literary texts. Studies have investigated the relationship between narrative structure and symbolic meaning, arguing that symbols in literature function as interpretive frameworks that guide reader understanding. This research emphasizes the dynamic relationship between symbolic elements and narrative development.

2.6.5 Temporal Symbolism and Cognitive Processing

Studies on temporal symbolism in literature have particular relevance for analyzing works that focus on time-related themes. Taylor (2023) investigated how temporal symbols function in contemporary fiction, examining how symbols related to time, waiting, and transition create meaning structures within narratives. This research provides specific insights into how temporal elements can serve symbolic functions.

The integration of cognitive science and literary analysis has produced significant insights into how readers process metaphorical language. Research has been conducted on experimental studies of metaphor comprehension in literary contexts, revealing how readers' cognitive processes interact with textual metaphors

to create meaning. These findings support the theoretical foundation that metaphors are not merely linguistic devices but cognitive tools for understanding.

2.6.6 Research Gaps and Contributions

While previous research has established strong theoretical foundations for symbolic and metaphorical analysis in literature, several gaps remain. First, there is limited research specifically focusing on the integration of Peircean semiotics with Lakoff-Johnson metaphor theory in analyzing contemporary Indonesian literature. Second, most studies tend to focus on either symbols or metaphors separately, rather than examining their interactive relationship in constructing thematic meaning.

This study aims to address these gaps by providing a comprehensive analysis that integrates both theoretical frameworks to examine how symbols and metaphors work together in representing themes of separation in contemporary Indonesian fiction. By focusing on the novel "*00:00*" by Ameylia Falensia, this research contributes to the understanding of how contemporary Indonesian authors employ figurative language to explore complex existential themes. The current research also contributes methodologically by demonstrating how semiotic and cognitive linguistic approaches can be combined to analyze literary texts, providing a framework that can be applied to similar works in Indonesian literature and beyond.