

MULTİDİSİPLİNAR ƏLAQƏ

Charles Sanders pierce and tricotomic relations (icons, index and symbols) in the Surah al-Kahf Verse 83-101: semiotic approach

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Abstract. This study is entitled Charles Sanders Pierce and Tricotomic Relations (Icons, Index and Symbols) in The Quran Surah al-Kahf Verse 83-101: Semiotic Approach. This study discusses to analyze, explain and describe the icons, indexes and symbols in the short story of Dzulkarnain of in The Quran Surah al-Kahf. How is the relation between the signs in the story of Dzulkarnain, which are icons, indexes and symbols, which the author wants to explain and describe in this study. The method used in this research is library method by applying qualitative methods. While the discussion technique is descriptive qualitative, which explains the discussion based on literary works. The data used consisted of the text of the Surah al-Kahf Verse 83-101. The results obtained consist of 5 signs in the form of icons, 5 marks in the form of indexes, and 3 signs in the form of symbols.

Keywords: semiotics, icons, index, symbols, al-Kahf

Article history: received – 01.09.2023; accepted – 15.09.2023

Çarlz Sanders Peirce və Kəhf surəsinin 83-101 ayəsində triatomik əlaqələr (İkonalar, İndekslər və Simvollar): Semiotik yanaşma

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Annotasiya. Tədqiqat Çarlz Sanders Peirce və Qurani-Kərimin əl-Kəhf surəsi 83-101 ayəsində Triatomik Əlaqələr: Semiotik yanaşma (İkonlar, İndekslər və Simvollar) adlanır. Bu araşdırmada Qurani-Kərimin Kəhf surəsindəki Zülqərneynin qısa hekayətindəki ikona, indeks və simvolların təhlili, izahı və təsvirindən bəhs edilir. Tədqiqatda müəllifin izah və təsvir etmək istədiyi Zülqərneyn hekayətindəki işarələr – ikona, indekslər və simvollar arasında əlaqələr göstərilir. Bu tədqiqatda istifadə olunan metod sistematik metodudur. Bəhs olunan texnika ədəbi əsərlər əsasında müzakirəni izah edən təsviri keyfiyyətdir. İstifadə olunan məlumatlar Kəhf surəsinin 83-101-ci ayələrinin mətnindən ibarət idi. Alınan nəticələr ikonalar şəklində 5 işarədən, indeks şəklində 5 işarədən, simvol şəklində 3 işarədən ibarətdir.

Açar sözlər: semiotika, ikonalar, indeks, simvollar, əl-Kəhf

Məqalə tarixçəsi: göndərilib – 01.09.2023; qəbul edilib – 15.09.2023

Introduction / Giriş

One of the Qur'anic materials that never runs out to be discussed is the verses that talk about stories. As stated by Muhammad al-Ghazali, a Muslim scholar from Egypt, that there are five subjects that are central to the Koran. Namely a discussion of God (theological), the universe (cosmological), the story of the Koran, the day of resurrection and the day of vengeance (eschatological) as well as educational and tashri'. Of the five points of discussion, the discussion of the stories in the Qur'an received the most extensive attention compared to other discussions [4, p.10].

Siyhabudin Qalyubi in his book Stylistics of the Qur'an mentions that there are 1600 verses of stories scattered in 35 suras in the Qur'an. The plurality of verses that talk about stories is revealed in the Qur'an with various patterns of storytelling [6, p.1-2]. Like the story of the Prophet Musa, which is told in several places, and the story of as}h}a>b al-Kahf, it is enough to tell the Koran in one place, namely Surah Al-Kahf. The new approach offered by Khalafullah 'crashed' the tradition of reading verses from existing stories. With the literary method used, Khalafullah came to the conclusion that the fundamental purpose of the existence of story verses in the Qur'an is not to investigate historical evidence and truth [3, p.31]

One of the many stories recorded by the Koran is the story of Zulkarnain in Surah Al-Kahf verses 83-101. This story continues to be a matter of dispute among both commentators and historians. There are many events and phenomena that cannot be ascertained in this story. Among them are the problems related to who Zulkarnain which is means two horns, the areas he visits when traveling around the world, the existence of Gog and Magog and the iron fort that Zulkarnain built to imprison them. Iskandar is believed to have lived 333 years before Jesus [2, p.260]. Meanwhile, in Western history, Zulkarnain is known as Alexander the Great son of Phillip II, a king in the Kingdom of Macedonia [7, p.2].

Semiology or semiotics is the study of signs and everything related to them: the way they function, their relationship to other signs, their transmission and reception by those who use them [1, p.5]. There are many schools of thought in semiotics. These semiotic schools were influenced by two great figures that are considered the fathers of modern semiotics, namely Charles Sanders Peirce (1839-1914) and also Ferdinand de Saussure (1857-1913) [1, p.1]. Among the semiotic figures who are oriented to Pierce are Charles Moris, Max Bense, George Klaus, Umberto Eco and so on, while those who are oriented to Saussure are Hjemslev, Roland Barthes, Julia Kristeva and so on.

Main Part / Əsas hissə

The concept of semiotics that tends to be used in studying literary works is the concept of semiotics proposed by C.S.Pierce. Given that in literary works, the relationship between the 3 elements proposed by C.S.Pierce is very important to study and analyze, although sometimes other semiotic concepts are also used in a literary study. Basically, the relationship between the three elements in C.S.Pierce's theory must be known by the reader so that the concepts and meanings conveyed by the author in his work are understood as a complete meaning of the work.

C.S.Pierce's concept of semiotics focuses on the trichotomy relationship between signs in literary works. The trichotomy relationship in question is the relationship between object, representamen and interpretant. In the relationship between trichotomy, it is divided into 3 parts, namely the relationship of signs that is seen based on the similarities (similarity) between the elements referred to which are usually referred to as 'icons', the relationship of signs which is seen

from the causality between elements as a reference source which is referred to as 'index', and the relationship of signs that are seen based on conventions between sources that are used as reference materials are called 'symbols'.

Furthermore, icons, indexes and symbols are defined as follows. An icon is a physical object that resembles what it represents. The representation is characterized by similarity [5, p.158]. For example pictures, statues, paintings, and so forth. Pierce [5] explains that an icon is a sign whose relationship between the signifier and the signified is scientifically concurrent. In addition, an index is a sign that shows a natural relationship between a sign and a signified that is a causal relationship, or a sign that directly refers to reality [5, p.159]. Moreover, a symbol is a sign that shows the natural relationship between the signifier and the signified [5, p.42]. The relationship between them is arbitrary or arbitrary, or a relationship based on convention (community agreement).

Generally, Al-Kahf verses 83-101 contain elements of icons, indexes and symbols in it. Therefore, the verse is quite interesting to study using the semiotic approach of C.S.Pierce. This is the goal of this research. The objectives are to analyze, explain and describe the elements of icons, indexes and symbols in letters Al-Kahf verses 83-101. How is the relationship between the signs in the short story, in the form of icons, indexes and symbols that is what the author wants to explain and describe in this study.

Related to this research, the researcher will apply the semiotic theory developed by C. S. Pierce as mentioned above, by analyzing Surah Al-Kahf verses 83-101. With the basic assumption that in addition to being a divine scripture, the Qur'an is also a work that contains a very high literary value and the assumption that the text of the holy book cannot be separated from the aim of semiotic work.

Icon Shapes, Indexes and Symbols in Surah Al-Kahf verses 83-101

The results of data analysis and research findings in Surah Al-Kahf verses 83-101 include several signs, namely 1) Icons, 2) index, and 3) symbols. The explanation of the three forms of the sign will be explained as follows:

Icon Shapes in Surah Al-Kahf verses 83-101

The following is an analysis of the shape of the icon in Surah Al-Kahf verses 83-101.

1) Sun icon as destination. Verse 86

The Sun icon in Zulkarnain's story is evidence that when he arrived at the West and he did not find a single building in that place but the sun. As we know, it is as if seeing the sun setting on the western horizon is like sinking into a hole. Similarly, when a person on a ship sees the sun sinking into the sea because he cannot see the end of the sea.

2) Sea icon. Verse 86

The sea icon in Zulkarnain's story is a marker of his journey to the western end of the world; he found that the place was surrounded by the ocean. So, when he saw the sunset, it was as if he was sinking into the sea. Another thing that marked Dzulkarnain's journey was that he found the sea at the western end of the world to have very hot air. Furthermore, the sea becomes a sign of misery because it has black mud and water.

3) Mountain icon. Verse 93

A very large and high hill (usually more than 600 m high). The meaning of the mountain icon in this verse is two mountains blocking something. So, Zulkarnain built a barrier that could separate Gog and Magog from them. To avoid the destruction and riots created by Gog and Magog. It is said that the two mountains are located between Armenia and Azerbaijan. Abu Rayhan, quoted by al-Razi, said that it is located in the Northwestern part of the earth. Zamakhshari believes the place is in eastern Turkey. In addition, the use of the mountain icon is an icon that is often mentioned in this story.

4) Wall Icon. Verse 94

The side cover (insulated) of the room, house, cubicle, and so on (made) of boards, woven bamboo, walls, and stones and so on. Zulkarnain to build a wall of separation between them and Yakjuj Makjuj. Then he asked for help from them, namely these people. It is said that the fort was made of heated pieces of iron and then poured boiling copper as a coating. In addition, the wall icon is an icon of hope because the wall functions as a dividing wall from Yakjud and Makjud. This is followed by explaining the function of the wall itself.

5) Trumpet Icon. Verse 99

Wind instrument. What is meant by the trumpet icon here is as a sign that the second blast is a sign of the resurrection from the grave and the gathering of humans to the Mahsyar field, while the first blast is the blow of the destruction of this universe. It is also said that when the trumpet is blown, Allah will gather all creatures to be accounted for and rewarded.

Index Form in Surah Al-Kahf verses 83-101

Surah Al-Kahf verses 83-101 has several index marks based on the author's research, which are as follows:

1) We have given him a position on earth, and we have given him a way (to achieve) all things. Verse 84

The quotation of the meaning of the verse above shows the existence of a sign in the form of an index. The first sentence in the text above, namely *We have given him a position on earth is the result, while the cause is contained in the next sentence, namely and We have given him a way (to achieve) everything*. The two sentences are correlated with each other so that they give rise to a complete meaning. In other words, the first statement in the first sentence cannot be present / meaningless if it is not followed by the next sentence.

2) Whoever does wrong, we will punish him. Verse 87

The meaning of the verse above is a form of a sign in the form of an index. In the sentence "*Whoever does wrong shows the cause*", while the effect can be seen in the next text, namely *we will punish him*. As a servant of Allah, Zulkarnain had a choice between killing them or leading them to the path of truth. Then Zulkarnain said that whoever stands on injustice then he will be killed and returned to Allah to be tormented in Hell. Zulkarnain should invite them to stay away from injustice in this discussion is shirk.

3) People who believe and do good, then he gets the best (reward). Verse 88

In the quotation the meaning of the verse includes a sign in the form of an index because of the cause and effect in the text. The words of those *who believe and do good* are the cause. Because the sentence is the reason for the emergence of the next sentence. The next sentence that is meant next is that *he gets the best (reward)* where the sentence is the result. The relationship between cause and effect forms a complementary unit in the story carried in the short story.

4) Help me with strength, so that I can build a barrier between you and them. Verse 95

The fourth causal relationship that can be seen in the story is in the quote above. The sentence *Help me with strength* is the cause of the events in the story. Meanwhile, the result can be seen in the sentence that follows, *so that I can build a barrier between you and them*. The relationship built in the text quote above is in the form of a sign in the form of an index. This is said to be an index because there is a causal relationship that is correlated with each other.

5) When the promise of my Lord has come, He will crush it; and the promise of my Lord is true. Verse 98

The correlation between cause and effect is the same as the reason why an event occurs. For example, in the quote above, why would He (Allah) destroy the earth? The reason can be seen in the previous sentence, namely *When the promise of my Lord has come*. In other words that the first statement will give birth to the next statement *He will crush it*. If one of the statements is missing from the two statements, the meaning carried will not be conveyed.

Symbol Forms in Surah Al-Kahf verses 83-101

A symbol is a form that marks something other than the embodiment of the symbolic form itself. Sobur (2003: 160) says that many people interpret symbols as the same as signs. Actually, the sign is directly related to the object, while the symbol requires a more intensive meaning process after connecting the sign with the object. The following is an analysis of symbols in the short story *Anak Mercusuar* by Masdhar Zainal.

1) Gog and Magog. Verse 94

It is explained that Gog and Magog are people who like to do mischief on earth. In this story some argue that *yakjud makjud* are people who like to kill and eat humans, come out in the spring and eat whatever they find. Some opinions say they came from Turkey. Another opinion says Gog comes from Tartar and Makjij comes from Mongols. It is also said that they have two characteristics, namely very tall and very short. The convention of Gog and Magog as markers of destruction can be seen in the plot of the story which is clearly narrated in the following quote "O Zulkarnain! Indeed, Gog and Magog are (creatures who) do mischief on the earth, so may we pay you a reward so that you build a barrier between us and them?"

2) Wall. Verse 98

The meaning of the wall in the story is a symbol as a sign of salvation. The point is that Gog and Magog will not be able to climb the walls (forts) that Zulkarnain built to separate them from the humans beneath them. They were also unable to punch holes in the fort from below because of its sturdiness and thickness. The following quote shows that the wall symbol is a safety marker. So, they (Gog and Magog) cannot climb it and cannot (also) pierce it. He (Zulkarnain) said, "This (wall) is a mercy from my Lord, so when the promise of my Lord has come, He will destroy it; and the promise of my Lord is true."

3) Hell. Verse 100

Hell in the story signifies as a damned hell / very evil. Regarding the concept of darkness is used for the darkest part. In another sense, it is a very scary and dark place. Because *jahannam* has an appearance that can shrink the guts, has no water and is dry. The convention of hell as a marker of torture can be seen in the storyline when Allah wants to show (hell) Hell to people whose eyes (hearts) are closed (unable) from paying attention to My signs (greatness), and they are unable to hear. This is clearly narrated in the following verse and We will show Hell (Hell) clearly on that day to the disbelievers.

Conclusion / *Nəticə*

Based on the data collected, and C.S.Pierce's semiotic analysis of the letter Al-Kahf verses 83-101 there are icons, indexes and symbols in it. Among the three forms of signs, it was concluded that the sign in the form of index was the most commonly found, which amounted to 5 forms of icons, while signs in the form of indexes had 5 forms and signs in the form of symbols had 3 forms. The shape of the icon in the Al-Kahf verse 83-101 includes, 1) the sun icon, 2) the sea icon, 3) mountain icon, 4) wall icon, 5) trumpet icon. As for the form of the index can be seen in the causal relationship contained in the story. While the form of symbols includes, as 1) the symbol of *Yakjud Makjud* as a marker of damage, 2) the symbol of the wall as a marker of safety, and 3) the symbol of evil as a marker from torture.

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Чарльз Сандерс Пирс и триатомические отношения (иконы, индексы и символы) в суре аль-Кахф, стихи 83-101: семиотический подход

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Резюме. Это исследование называется «Чарльз Сандерс Пирс и триатомические отношения (иконы, индексы и символы) в Коране, сура аль-Кахф, стихи 83-101: семиотический подход». В этом исследовании рассматривается анализ, объяснение и описание икон, индекс и символов в кораническом рассказе Зуль-Карнайн из суры аль-Кахф. Автор хочет объяснить и описать в этом исследовании какова связь между знаками – иконами, индексами и символами в рассказе Зуль-Карнайн. В данном исследовании использован систематический метод. При этом методика дискуссии носит описательно-качественный характер, объясняющий дискуссию на основе литературных произведений. Использованные данные состояли из текста аятов 83-101 суры аль-Кахф. Полученные результаты состоят из 5 знаков в виде иконок, 5 знаков в виде индексов и 3 знаков в виде символов.

Ключевые слова: семиотика, иконы, индекс, символы, аль-Кахф