

# The Theory of Roland Barthes Suatu Siang Di Teras Masjid Works of Gola Gong

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**Submission date:** 05-Mar-2023 07:36PM (UTC+0700)

**Submission ID:** 2029167584

**File name:** 3901-12085-1-PB.pdf (850.16K)

**Word count:** 4596

**Character count:** 24483



## The Theory of Roland Barthes Suatu Siang Di Teras Masjid Works of Gola Gong

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<http://dx.doi.org/10.18415/ijmmu.v9i8.3901>

### Abstract

This study aims to determine the meaning of short stories Suatu Siang di Teras Masjid by Gola Gong through the semiotics approach. Roland Barthes's theory of semiotics was chosen to find out the meaning of the short story. The source used in this study is the meaning contained in the short story Suatu Siang di Teras Masjid by Gola Gong. The research method used in this research is descriptive qualitative. The technique used in this research is observation technique, which is to read critically and thoroughly all discourse and dialogue in literary texts. The results of the research that will be presented are data obtained from observation techniques. The data is in the form of meaning contained in the short story which is based on Roland Barthes's five semiotic codes, namely hermeneutic code, semic code, symbolic code, proairetic code, and gromic code.

**Keywords:** *Short Stories; Semiotics*

### Introduction

The development of Indonesian literature today, has undergone significant changes, especially in terms of freedom of expression. According to experts, saying that literature is freedom itself. Thus, there are no boundaries that can restrain the pace of literary development, especially in Indonesia. Literature and literary works always develop every period, these changes have their own characteristics. There are several writers who created their first literary works around the 80s. The year is a transition between the period 66 s.d. 70s and post-reformation period.

One of the writers who succeeded his first work in the transition period was Gola Gong. Gol A Gong (formerly written as Gola Gong) is the pen name of Heri Hendrayana Harris. The name Gol was given by his father as an expression of gratitude for his work which was accepted by the publisher. And Gong is the hope of his mother so that his writing can echo like the sound of a musical instrument gong. While A is defined as "all comes from God". So, the name Gol A Gong is interpreted as "success that all comes from God".

Gol A Gong was born to a father named Harris and a mother named Atisah. In 1965 he and his parents left their hometown of Purwakarta for Serang, Banten. Her father is a sports teacher while her mother is a teacher at a girls' skill school, Serang. They live in a house near the Serang square.

Gol A Gong first published a book entitled *The Ballad of Si Roy Buku Joe* in 1989. He had made 37 works before publishing a collection of short stories entitled *Musafir* in 2007. In the collection of short stories the author will study the short story, namely a short story entitled *Suatu Siang di Teras Masjid*. The short story broadly tells the story of a high school boy named Fiqih meeting a man with a messy appearance on a mosque terrace.

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The theory used in this research is semiotic theory. The theory of semiotics is considered suitable as an analytical tool for the object of this research. Semiotic analysis is a method to describe and give meaning to the symbols contained in a message or text. What is desired in this text is all forms and systems of symbols both contained in literary works and those outside literary works, including paintings, fashion shows, and so on.

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Semiotics is a science or analytical method to study and solve problems regarding signs. Semiotics or semiology studies how humanity gives meaning to things. Meaning (to signify) in this case cannot be interpreted as communicating (to communicate). Interpreting means that objects not only carry information and messages, in terms of which objects are communicated, but also determine the rules of a structured system of signs, Barthes in Kurniawan (2001: 53)

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Roland Barthes' semiotics is a distinctive approach to research. Roland Barthes is known as one of the structuralist thinkers who was passionate about practicing the Saussurean model of linguistics and semiology. He is a well-known French literary critic. Roland Barthes argues that language is a sign system that reflects or describes the conditions and assumptions of a particular society at a certain time. He expressed this view in his writing entitled *Degree Zero*, (Sobur, 2003:63).

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The author limits the results of the research study by focusing more on the research focus on Roland Barthes' Semiotics which is divided into five codes, namely hermeneutic code, semiotic code, symbolic code, proairetic code, and gromic code. Hermeneutic code is a code that revolves around the reader's expectation to obtain the truth that appears in a literary work. Semiotic code: connotative code or code that has a link meaning, in the process of reading it has many sides. The connotations of certain words or phrases in the text can be classified as similar connotations of words or phrases. Symbolic code is a structural aspect of coding or problem solving fiction. The proairetic code or known by another name, the code of action, is interpreted as the main tool for literary works that can be read by many people. The gromic code or cultural code is a reference or reference from the text to objects that are already known and codified or standardized by culture.

## 8 Research Methods

The research method used in this study is a qualitative descriptive method. Qualitative descriptive research is a description and explanation with words or sentences to obtain and get a conclusion (Arikunto, 2013: 245). The research used in presenting this data only describes the semiotics of Barthes in the short story *Suatu Siang di Teras Masjid* by Gola Gong.

In this study, there are two research objects, namely material objects and formal objects. The material object is a material that is used as a research review or knowledge formation, while the formal object is a point of view based on rules aimed at research materials. The material object in this study is a short story entitled *One Afternoon on the Teras Masjid*, the short story is contained in the short story *Musafir* by Gola Gong published by Madani Prima in 2007. Meanwhile, the formal object of research is Barthes' semiotic elements in the short story *Suatu Siang di Teras Masjid* by Gola Gong.

The technique or method of data collection was carried out by observation techniques. The observation technique is to read critically sharply, and thoroughly all discourses and dialogues analyzed in literary texts (Arikunto, 2013: 265). This research is a literature and qualitative research. The data collection technique carried out in this study was carried out by library research techniques.

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This literature and literature study is related to theoretical studies and other references related to values, culture, and norms that develop in the social situation under study (Sugiyono, 2013: 398). The written sources used were selected based on those related to the object of research. The library technique in this study was carried out by looking for references related to Barthes' intrinsic, semiotic.

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1. determine or identify the structure of the novel and semiotics Barthes' which consists of hermeneutic code, semiotic code, symbolic code, proairetic code, gromic code contained in the short story data *Suatu Siang di Teras Masjid*.
2. conclude the results of Barthes' semiotic analysis in the data of the short story *Suatu Siang di Teras Masjid*.

## Result and Discussion

### Hermeneutic Code *Suatu Siang di Teras Masjid* by Gola Gong

Hermeneutics is a message that wants to be conveyed in a hidden manner and raises a question mark for the reader. The question mark produces the attraction of the reader to feel the sensation of curiosity because they want to know the answer. The hermeneutic code that appears in the short story *Suatu Siang di Teras Masjid* by Gola Gong. This can be read from some of the quotes below

"Panas?" Fiqih merasa heran. Hawa di teras masjid Agung kota ini sangat sejuk dikumpulkan. Angin siang yang sepoi-sepoi, ingin rebah dan tidur barang-barang pendek. Awan hitam yang berarak, membuat matahari tak leluasa memancarkan sinar teriknya. Kalau saja dia tidak menyetujui sekolah dan berhasil impiannya, tas punggungnya n akan terasa lebih nyaman jika dibuatnya bantal! Tidur siang di teras masjid! Tapi, mengapa lelaki berjenggot ini merasakan hawa panas? Aneh! Dia mencuri-curi pandang dengan ekor matanya! Lelaki ini bibirnya sangat kering Mungkin kehausan. Kulit wajahnya hitam. Mungkin banyak terpanggang sinar matahari. Tubuhnya kurus. Mungkin kurang makan. Matanya merah. Mungkin kurang tidur. Jenggotnya tak teratur. Mungkin tak pernah bercukur. Rambut panjangnya kusut dan kotor. Mungkin tidak pernah keramas. Kedua telapak kakinya pada pecah dan melepuh. Mungkin karena alas kakinya sudah usang, sehingga aspal jalanan yang meleleh melukai telapak kakinya. (*Suatu Siang di Teras Masjid*: 58–59)

Based on the quote above, it looks like using a hermeneutic code. The code, compiled by the author through the arrangement of sentences that are processed in such a way into a paragraph. The hermeneutic code explains the riddle about the origin of the man with dry lips, black face, thin body, matted and dirty hair, with cracked and blistered feet, and the reason why the man endured the heat in the scorching sun that afternoon.

Betapa rentannya tubuh kurus itu. Betapa dia menderitanya.

Fiqih merasa iba. Dia jadi ingat almarhum bapak, yang meninggal lima tahun yang lalu, karena terlalu capek bekerja. Bapak bekerja sebagai karyawan di pabrik motor. Siang malam, bergantian dengan buruh pabrik lain, bapak terus bekerja. Kata bapak, untuk mengejar target produksi dan biaya sekolahnya. Menanggulangi, penyakit asma bapak sering kambuh. Malah melebar ke mana-mana. Paru-paru basah. Kata Ibu, Allah ternyata sayang untuk bapak. Daripada bapak terus menderita, karena didera beragam penyakit ..., diangkat-Nya bapak saat menunaikan ibadah puasa. Kata ibu, *insya Allah* ..., surga menjadi ketidakseimbangan buat bapak. (Suatu Siang di Teras Masjid: 62)

Based on the quote above, there is a puzzle of Fiqh's father's hard work in seeking sustenance until he fell ill and died.

"Saya nggak perlu mengenal Bapak. Lewat cerita Bapak tadi, sudah tahu kalau Bapak sedang memperbaiki masalah. Sebagai saudar sesama Muslim, senang saya ikut berdosa jika mau menerima Bank. Kita harus saling membantu menolong, Pak! Bapak! Dan seseorang nanti akan menolong saya juga!" (Suatu Siang di Teras Masjid: 65)

Based on the quote above, it can be seen that the hermeneutic code of the puzzle is why the short story discusses one afternoon on the terrace of the mosque. This is because the Fiqih meet a stranger has moved his heart to give without expecting anything in return.

Lelaki berjenggot itu tampak Fiqih dengan perasaan aneh. Keningnya berkerut. Matanya bergerak-gerak gelisah. Uang kertas itu dilihatinya dengan mimik lucu. Ditimang-timangnya. Kemudian beralih pindah pada transisi sekarang SMU yang sangat polos di pindah. "Kamu anak baik. Semoga Allah memberikan rahmat dan hidayah-Nya sama kamu."

"Ayo, ambilah uang ini, Pak ...!"

Lelaki berjenggot menggeleng-gelengkan diterima.

"Saya permisi, Pak ... *Assalamualaikum* ..." Fiqih berlalu. Dia menuruni anak tangga masjid tanpa menoleh lagi.

Lelaki berjenggot itu menimang-nimang uang pemberian Fiqih sambil merutuk, "Anak bodoh!" (Suatu Siang di Teras Masjid: 65–66)

Based on the quote above, there is a riddle hermeneutic code about the reason why a bearded man considers Fiqh a stupid child because he is kind to someone he just met.

### **Semics Code on Suatu Siang di Teras Masjid by Gola Gong**

Semics often also referred to as semantics, the meaning expressed in a sentence is a meaning that contains connotations. This can be seen from some of the quotes below:

Seorang ayah sedang mencari anak sulungnya yang hilang. Kota propinsi ini tidaklah kecil. Ibaratnya seperti sedang mencari jarum di dalam jerami saja! (Suatu Siang di Teras Masjid: 60)

Based on the quote above, there is a semantic code because the quote contains an interpretation of the meaning which is very difficult to find a missing child in the provincial capital.

"Entah kemana si sulung. Dia seperti hilang ditelan bumi." (Suatu Siang di Teras Masjid: 61)

Based on the quote above, it is a semantic code because in the quote *Dia seperti hilang ditelan bumi*, it contains an interpretation of the meaning that the bearded man does not know where his son is.

Lelaki berjenggot itu tampak anak bau kencur di hadapannya dengan tajam. (Suatu Siang di Teras Masjid: 62)

Based on the quote above, there is a semantic code because in the *bau kencur* quote there is an interpretation of the meaning of being a child and not having much experience.

"Nanti saya bilang ke Ibu. Siapa tahu Mas bisa *dapet* bagian". (Suatu Siang di Teras Masjid: 63)

Based on the quote above, there is a semantic code because the quote section contains the interpretation of getting a commission from the day of the sale of cakes made by Fiqih Mom's.

Dengan sigap dia merengkuh uang recehan itu. (Suatu Siang di Teras Masjid: 68)

Based on the quote above, there is a connotative meaning of the word *embrace*. *Embrace* is usually used for humans but in this case it is the coins that are grabbed. The money was quickly taken and then hugged tightly so as not to be taken by others.

Sorot matanya tiba-tiba memancarkan kemarahan. (Suatu Siang di Teras Masjid: 69)

Based on the quote above, there is a connotative meaning of the word *memancarkan*. *Memancarkan* means to have light. But in this case, it was the bearded man's eyes that show of anger. After the word *light* is usually a color adjective. However, in this case, after the word *light* is replaced with a noun in the form of *anger*.

Dia seperti berjalan dalam kegelapan. (Suatu Siang di Teras Masjid: 70)

Based on the quote above, there is a connotative meaning of the word *kegelapan*. *Darkness* is not about the dark streets because of the night. However, his life journey is full of sins and often commits disobedience, such as killing, gambling, drinking, fighting, and playing with women.

Tapi, sejak kejadian hina di pekuburan Cina, yang ada hanya ketakutan akan mati!  
Omongan uwak lelakinya, tentang mana yang baik dan mana yang batil temgiang-  
ngiang lagi. Tentang surga dengan sungai dan bidadari cantik terbayang lagi.  
Tentang marah dengan lidah yang dipanggang api, tentang pendosa yang jadi kayu  
bakar ..., semuanya membuat hatinya jadi kerdil. (Suatu Siang di Teras Masjid: 71)

Based on the quote above, there is a connotative meaning of the word *kerdil*. The *kerdil* in question is not the size of the bearded man's small heart, but the empathy in his heart which is getting smaller because of the many sins that have been committed.

Ada yang menusuki hatinya! (Suatu Siang di Teras Masjid: 72)

Based on the quote above, there is a connotative meaning of the word *menusuki* which is meant by good deeds. *Fiqh* makes the bearded man touched by his kindness.

### **The Symbolic Code of the Suatu Siang di Teras Masjid by Gola Gong**

Symbolic code is a literary language to express, show, or symbolize one thing with another. The events described in literary works do not necessarily mean the same as what is written or what the author

of the literary work wants to convey. In fact, it may be a symbol of some other event. This can be seen from the excerpt below.

“Panas sekali siang ini, ya,” lelaki berjenggot itu mengipas-ngipaskan telapak tangan kanannya.

“Panas?” Fiqih merasa heran. Hawa di teras mesjid agung kota ini sangat sejuk baginya. Angin siang yang sepoi-sepoi, membuatnya ingin rebah dan tidur barang sejenak. Awan hitam yang berarak, membuat matahari tak leluasa memancarkan sinar teriknya. Kalau saja dia tidak memikirkan sekolah dan menghancurkan impian ibunya, tas punggungnya ini akan terasa lebih nyaman jika dijadikannya bantal! Tidur siang di teras mesjid! Tapi, kenapa lelaki berjenggot ini merasakan hawa panas? Aneh! Dia mencuri-curi pandang dengan ekor matanya! Lelaki ini bibirnya sangat kering. Mungkin kehausan. Kulit wajahnya hitam. Mungkin kebanyakan terpanggang sinar matahari. Tubuhnya kurus. Mungkin kurang makan. Matanya merah. Mungkin kurang tidur. Jenggotnya tak teratur. Mungkin tak pernah bercukur. Rambut panjangnya kusut dan kotor. Mungkin tidak pernah keramas. Kedua telapak kakinya pada pecah dan melepuh. Mungkin karena alas kakinya sudah usang, sehingga aspal jalanan yang meleleh melukai telapak kakinya. (Suatu Siang di Teras Masjid: 58-59)

Based on the quote above, it is clear that the heat felt by the bearded man was because he had just come from a long trip before heading to the mosque.

Fiqih menatap lagi dengan seksama. Dia mencoba menyelidik. Dia langsung terketuk hatinya. Dia yakin lelaki berjenggot ini kelaparan dan kehausan. Dia tarik tas punggungnya yang tergeletak di sebelah kirinya. Dia buka. Dia ambil minuman mineral ukuran 500 ml dan bungkus kecil berisi kue-kue buatan ibunya.

“Saya minta maaf, Pak,” Fiqih menyodorkan bekalnya.

“Kenapa?”

“Silahkan... Alakadarnya, Pak...”

Lelaki berjenggot menatap anak kecur dengan rasa tidak percaya. Matanya terbelalak. Lagi-lagi dia merasa seperti ada yang salah dengan dirinya. “Apa ini?” dia merasa tersinggung melihat minuman mineral dan kue-kue.

“Saya....., saya minta maaf, Pak,” Fiqih merasa tidak enak.

Lelaki berjenggot itu menatapnya dengan tajam.

“Ini... ini kue buatan ibu saya... Saya pikir... Bapak lapar dan haus....”

“Hmm!”

“Maaf, Pak... Saya nggak bermaksud menyinggung perasaan Bapak....”

(Suatu Siang di Teras Masjid: 59)

Based on the quote above, the atmosphere describes the inner tension in Fiqih who wants to help a father he just met and a bearded father who is offended by Fiqih's help.

Fiqih merasa iba. Dia jadi ingat almarhum Bapak, yang meninggal 5 tahun yang lalu, karena terlalu capek bekerja. Bapak bekerja sebagai karyawan di pabrik motor. Siang malam, secara bergantian dengan buruh-buruh pabrik lainnya, Bapak terus bekerja. Kata Bapak, untuk mengejar target produksi dan biaya sekolahnya. Akibatnya, penyakit asma Bapak sering kambuh. Malah melebar ke mana-mana. Paru-paru basah. Kata Ibu, Allah ternyata sayang sama Bapak. Daripada Bapak menderita terus, karena didera beragam penyakit....., dipanggil-Nya Bapak saat menunaikan ibadah puasa. Kata ibu, insya Allah....., surga menjadi imbalan buat Bapak. (Suatu Siang di Teras Masjid: 62)

Based on the quote above, it describes the memories of Fiqih's father before he died.

Ketika melihat meja belajarnya, dia jadi teringat ayahnya. Meja itu bikinan mendiang ayahnya. Kayunya dari pohon nangka di halaman samping rumahnya. Suatu malam saat hujan deras, pohon nangka yang sudah tua itu roboh. Selama seminggu, setiap pagi, ayahnya menggergaji batang pohon nangka itu. Kemudian jadilah meja belajar! Ayahnya menghadiahkannya pada saat ulang tahunnya yang ke 12. Dia sangat bangga menerima hadiah itu! (Suatu Siang di Teras Masjid: 66)

Based on the quote above, it describes the memories of Fiqh with his father on his 12th birthday through the table that his father made.

Oh....., itu dua puluh tahun yang lalu! Oh....., kenangan yang indah itu! Semuanya hancur gara-gara para perampok jahanam! Dia menyaksikan sendiri dari kolong meja! Setelah harta orangtuanya dikuras habis, ayah-ibunya dibantai juga oleh para perampok itu! Dia jadi yatim-piatu. Uwak lelakinya yang seorang nelayan miskin merawatnya. Hidupnya sangat menderita saat itu. Uwaknya sangat keras mendidiknya dalam ilmu agama dan bela diri. Bahkan tak jarang, hadiah pukulan dari tongkat kayu atau rotan mendera tubuhnya. Ada pengalaman yang sampai sekarang tak pernah dilupakannya. Suatu hari, dia mencuri uang simpanan uwaknya. Dia habiskan uangnya untuk main *video game*. Uwaknya marah! Dia disiksa sampai demam dan dilarikan ke rumah sakit. Akibatnya, uwak istri jatuh sakit. Bahkan meninggal dunia.

Setelah peristiwa itu, dia memilih kabur. Bayangan ketika ayah-ibunya meregang nyawa, menggelayut terus di matanya. Dendam itu membara di tubuhnya. Dia berkelana dari satu kota ke kota lainnya sebagai anak jalanan! Untuk hidup, dia mencuri apa saja! Kalau ada sesama anak jalanan yang macam-macam, kepala tangannya yang berbicara! Dia tumbuh menjadi anak yang liar dan berbahaya! Kekerasan menjadi bagian dari darahnya! Dia seperti di kejar-kejar perasaan untuk membunuh siapa saja, yang membuat masalah dengannya. Dia memang mencari para perampok itu. Semua jagoan yang ditemuinya dia bantai habis! Sebelum para perampok itu ketemu, dia tak akan pernah berhenti menumpahkan darah orang di mana-mana! (Suatu Siang di Teras Masjid: 70-71)

Based on the quote above, it has been described about the sad memories of Dullah the bearded father when he was a teenager. He was an orphan and was taken care of by his uwak but he was not happy because his male uwak educated hard.

### **The Proaretic Code of Suatu Siang di Teras Masjid by Gola Gong**

The proaretic code or code of action is a code that contains a story, sequence, narrative or anti-narrative. The proaretic code which is usually found in the synopsis of a novel is not found in the short story *Suatu Siang di Teras Masjid*.



### Gromics Code of Suatu Siang di Teras Masjid by Gola Gong

Cultural codes are voices that are collective, anonymous, exist in the subconscious, there are myths, one's wisdom, knowledge, history, morals, psychology, literature, art, and legends. The code about culture in the short story Suatu Siang di Teras Masjid is below:

“*Asalamualaikum*,” tiba-tiba terdengar suara berat.

Muhammad Fiqih tidak mengenal suara itu. Pinggangnya dicolek. Dia menoleh. Dia tidak menyangka ada orang lain yang sholat di teras mesjid agung selain dirinya. Seorang lelaki berambut panjang, berjenggot dan berpakaian lusuh, menyodorkan lengannya.

“*Assalamualaikum*,” salamnya lagi.

Fiqih berusaha menepis keragu-raguannya. Dia ingat kata guru ngajinya, bahwa dalam menilai seseorang itu janganlah dari kulitnya saja. Selalulah juga beerprasangka baik pada orang. *Astaghfirullah*, dengan rasa bersalah dia beristighfar dalam hatinya. Lalu dia menjabat tangan lelaki berjenggot itu sambil tersenyum, “*Walaikumsalam*.” (Suatu Siang di Teras Masjid: 58)

Based on the quote above, it is clear that the inclusion of Islamic culture that is used and often used in conversation, includes *assalamualaikum*, *astaghfirullah*, and *walaikumsalam*.

Lelaki berjenggot itu mengangguk. Tiba-tiba tanpa sadar, “*Bismillah*....,” suaranya bergetar. Tutup botol minuman mineral diputarnya. Dia meminumnya seteguk dua teguk. Dan keluar lagi dari bibirnya, “*Alhamdulillah*.....,” masih dengan bergetar. Bahkan dadanya berdebar-debar. Ada sesuatu yang aneh terjadi pada dirinya! (Suatu Siang di Teras Masjid: 60)

Based on the text excerpt above, it is clear that the inclusion of Islamic culture which is commonly used in everyday life, namely the words *bismillah* and *alhamdulillah*.

Lelaki berjenggot itu menerawang lagi. Tiba-tiba dia merasakan kedua matanya hangat. Ah! “Suatu hari, si sulung mencuri uang ibunya hanya untuk main *video game*. Uang hasil keringat saya sebagai nelayan selama berbulan-bulan, yang tadinya mau dibelikan kursik plastik untuk kami pajang di ruang tamu, ludes dalam sekejap. Saya sangat marah pada si sulung. Saya pukul dia dengan rotan.....” (Suatu Siang di Teras Masjid: 60-61)

Based on the quote above, it is clear that the inclusion of western culture is used in the word *video game* to describe the type of toy.

*Innalillahi wainailaihi rajiun*....,” Fiqih merasakan kepedihannya. (Suatu Siang di Teras Masjid: 61)

Based on the quote above, it is clear that the inclusion of Islamic culture is used in the word *innalillahi wainailaihi rajiun*

Fiqih tak kuasa menahan gejolak hatinya. Dia sejak tadi hanya memandangi amplop itu m<sup>14</sup>i membukanya. *Masya Allah!* Di dalamnya ada banyak uang kertas lima puluhan ribu! *Dia tidak tahu apa yang sedang terjadi pada dirinya*. Dia hanya bisa menengadah ke langit; memohon jawaban pada yang di atas. Tiba-tiba, dia seperti melihat setitik cahaya di sana! Bersinar kepadanya! Ingin sekali dia meraihnya! (Suatu Siang di Teras Masjid: 73)

Based on the quote above, it is clear that the inclusion of Islamic culture is used in the word *masya Allah*.

### **Conclusion**

Semiotics used in the short story *One Afternoon at the Teras Masjid* by Gola Gong Barthes semiotics: (1) hermeneutic code, (2) semiotic code (connotative code); (3) symbolic code (4) proairetic code (code of action), (5) iconographic code (cultural) such as telling something with examples of past stories or legends.

The results of the research on semiotics contained in the short story *One Afternoon at the Teras Masjid* by Gola Gong Barthes semiotics are as follows, there are 3 hermeneutic codes in short stories, there are 9 semiotic codes in short stories, there are 5 symbolic codes in short stories, and there are 5 iconographic codes in short stories. Finally, there is no proairetic code found in the short story.

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