

# Semiotics In a Collection of Poetry Book *Khong Guan's Banquets* by Joko Pinurbo

Muhammad Zulfa Azhari Ghozali<sup>1,\*</sup>, Ikhwanul Hasan<sup>2</sup>, Garin Syahfarezi<sup>3</sup>

Corresponding author. Email: [zulfaghozali28@gmail.com](mailto:zulfaghozali28@gmail.com)

<sup>1</sup>1st University of Muhammadiyah Prof. Dr. Hamka, Jl. Warung Jati Barat, Kota Jakarta Selatan, Jakarta, Indonesia

<sup>2</sup>2nd Sultan Ageng Tirtayasa University, Jl. Ciwaru Raya, Kota Serang, Banten, Indonesia

<sup>3</sup>3rd Pamulang University, Jl. Surya Kencana No.1, Kec. Pamulang, Kota Tangerang Selatan, Banten, Indonesia

## Abstract

Semiotics is the study of signs and everything that relates to them. In this case, researchers conducted a semiotics study of Joko Pinurbo's collection of *Khong Guan* banquets because the poems collected in it contained a rich social, family, and greed wrapped in a witty nature. The signs appearing in the poem collection were analyzed by a semiotics approach of Charles Sanders Peirce using a second systemic trixionics, indexes, and symbols. The study is to describe the semiotical marks of Joko Pinurbo's banquet poem by Joko Pinurbo. The method in this study uses analysis descriptive analytics methods. Analysis techniques in the study use hermeunitika analysis techniques. The source of the data in the study is Joko Pinurbo's collection of *Khong Guan* banquet poems based on the 22 poems found in the fourth can find *Khong Guan*.

**Keywords:** semiotics Charles Sanders Peirce, icon, index, symbol, collection of poetry banquet *Khong Guan*

---

## 1. Introduction

Beautifully structured wordplay is always synonymous with poetry. Associated with this, Nurgiyantoro (2013:26) claims that poetry is a literary form from which a variety of language utility is developed to achieve the effect of beauty. Poetry can also be a reflection of a feeling and experience in life (Kusyani & Siregar, 2020). Poetry, therefore, is an appropriate field to express the feelings and experiences of lamenting beautifully put together.

The poem used as an object of analysis was the *Khong Guan Banquet* poetry collection, which was a literary work created by Joko Pinurbo. 'Jokpin' was such a warm greeting among modern poets in Indonesia. Joko Pinurbo's current fresh and spacious work (Apsahani, 2007). Thanks to the phenomenon of Jokpin, in 2001 he won the best poetry book award on the Jakarta arts council, Lontar literature prize, and the Sih awards (Best Poetry Journal Award). He was also selected as the literary character of tempo magazine.

In early 2020, Jokpin released his poem collection book entitled the *Khong Guan Banquet*. Mujawanah (2021) says that the book of poetry collections for the *Khong Guan Banquet* contains aesthetic simplicity and simple wordplay that resonates with the reader. Additionally, the book of collections of poetry also offers humorous wealth of prediction and social criticism so that it can be a means of reflection and contemplation that touch absurdity to everyday objects (Pramestie, etc., 2021).

A reading of the poem collections of the *Khong Guan Banquet* conducted by the judging resulted in thought by linking the poem to a semiotics study. Relating with this, semiotics is the field of study that studies the role of sign as part of social life (Kaelan, 2017:160). Meanwhile, Wahyuningtyas and Santosa (2011: 185) says that semiotics is the study of sign life in a broad sense in society, both literal and figurative. Thus, semiotics belonged to the study of signs that were in the form of language, symbol, or code in social life.

In this regard, semiotics in poetry are closely linked because they depict signs that have systems and meaning. Therefore, Siagian, etc (2021) Says that semiotics roles to capture the meaning of the poem of the mark a sign that represents feelings, thoughts, experiences, and ideas. Semiotics can also connect poetry with things outside of poetry so that the signs in the poem will have complex meanings (Akastangga, 2021). Thus, the signs in poetry can be taken down from different angles with a semiotics study to obtain a deep and extensive meaning.

In the study, researchers focused on mathematical studies using the theory of Charles Sanders Peirce. Charles Sanders Peirce's semiotics focused on the trichotomy between signs in literature. The trichotomy referred to is the connection between the object, the representation, and the interpretation. The relationship between trichotomy divides into three parts, namely icons, indexes, and symbols (Wulandari & Siregar, 2020). Based on his explanation, (1) the icon is the link of the mark with the reference to an allusion to a circumstance in order to explain or inform the object to the subject. In this case, the sign always indicates something tangible (Prayogi & Ratnaningsih, 2020); (2) the index is the relationship between a markes and sign that comes naturally from causal and has a bookmark function that hinders its maps (Naililhaq, 2020); And (3) the symbol presents the correlation between the markers and sign in its arbitrary nature, conventions, or conventions of society. Symbols or symbols are usually verbal and nonverbal objects agreed on (Ariani & Monalisa, 2020).

Studies include Joko Pinurbo's book of the Khong Guan banquet poetry collection. First, research done by Ambarwati, etc (2020), entitled *Coffee, Food, and the Crisis of Indonesian Family Relationship in the Poem of Khong Guan Banquette by Joko Pinurbo*. The study discussed the metaphor of gastronomi to describe the criticism of family relationships in collections of poetry *Khong Guan Banquets* creation of Joko Pinurbo. Second, research conducted by Azizah (2021) entitled social criticism of the poem in Joko Pinurbo's "Khong Guan Banquet" (semiotics analysis Roland Barthes). The study dealt with the social critics found in the book collections of poetry *Khong Guan Banquets* Joko Pinurbo's work employed the concept of Roland barthes. Third, research conducted by Rahayu (2021) of semiotics analysis in the poem Chairil Anwar used the theory of Charles Sanders Peirce. The study discussed icons, indexes, and symbols in 3 poems "Derai-Derai Cemara", "Pada Sebuah Kamar", and "Yang Terampas dan Yang Putus" by Chairil Anwar.

The findings of several other studies indicate that no one has yet examined the poetry collection book *Khong Guan Banquets* Joko pinurbo's approach to a semiotical approach was Charles sanders peirce. Hence, the study was a novelty in order to enrich the study of the book of collections of poetry *Khong Guan Banquets* by Joko Pinurbo.

## 2. Research Methods

The study uses a semiotics approach with an analitic descriptive method. According to Ratna (2015:53), the analytic descriptive method is done by describing facts that are then followed by analysis. In this case, data that will be analyzed will be based on the text of literature, especially poetry. Noor (2007: 70) states that the study of the literature text faced or studied is text, when reference is made to the author or reader factor as only a support.

Data collection conducted in this study uses literature techniques to search out resources used in research of a kind, documents used to search for data on subjects or variables of note, transcripts, books, magazines, pictures, and non-numerical data (Moleong, 2010:11). In turn, reading-note techniques can be taken as a form of notation that can be done after the first or second by carefully reading and writing down important things to which to analyze (Sudaryanto, 2015:205-206).

After that, the analysis techniques used in research use the hermeneutical analysis techniques. According to Saidi (2008) hermeneutics task is not finding a link between the intent of both messenger and interpreter. The hermeneutical task was to interpret the meaning and the message in a purely objective way. Thus, these hermeneutical analysis techniques are necessary to interpret meaning through icons, indexes, and symbols in the book collections of poetry *Khong Guan Banquets* by Joko Pinurbo.

## 3. Results and Discussion

Research data on semiotics found in the poem collection book *Khong Guan Banquets* by Joko Pinurbo. Analysis is presented for analyzing semiotics used icons, indexes, and symbols. Here's the analysis.

**Table 1.** Research Data 1

<b>Data</b>	1
-------------	---

<b>Poem</b>	<p><b>Simbah Khong Guan</b>  <i>simbah muncul di kaleng Khong Guan Duduk sendirian di meja makan,  Mencelupkan biskuit ke dalam teh hangat Dan menyatapnya pelan-pelan.</i></p> <p><i>Anak cucunya sibuk ngeluyur  Di jagat maya, tak mau mengerti perasaan Orang tua yang tak lama lagi  akan Megucapkan selamat tinggal, dunia.</i></p> <p><i>Simbah mencelupkan jarinya Ke dalam teh hangat  Dan berkata, “ kesepaian sosial Bagi simbah-simbah yang merana.” (2019)</i></p>
<b>Icons (IK)</b>	Si-Mbah as the icons of grandmother and grandfather.
<b>Index (IS)</b>	Si-Mbah didn't want to be alone, Want her old age to be accompanied by her children and grandchildren.
<b>Symbol (S)</b>	Explains how Si-Mbah felt lonely because her life was not accompanied by his grandchildren busy playing in the Jagatmaya.

There is the word "Si-Mbah" in the poem, SI-Mbah is an icon of the author's grandfather and grandmother giving implied meaning to the text. What really means grandpa and grandma, Si-Mbah is described in the poem as having been through a time of sadness and loneliness. Si-Mbah does not want to be alone, wants his old age to be accompanied by his children and grandchildren, that statement is a causal relationship called the index. The meaning of the poem's content explains how Si-Mbah feels lonely because her life is not accompanied by her grandchildren busy playing in jagatmaya, it is symbolic. Si-Mbah assumed that his sons and grandsons were unable to understand the feelings and the expectations of the oracle, he felt his own anguish that his sons and grandsons would rather spend time in the universe than spend time with him. Makes Si-Mbah languish in solitude. Si-Mbah could only enjoy his old age by sitting alone at the dining table with a cup of tea. When old age was but a short and short... she was about to say goodbye to the world. So sad the old age cannot be shared with the family.

**Table 2.** Research Data 2

<b>Data</b>	2
<b>Poem</b>	<p><b>Anak Khong Guan</b>  <i>Di dalam kaleng Khong Guan Yang bertahun-tahun tersimpan Di lemari  perpustakaan</i>  <i>Telah lahir kaleng Khong Guan kecil Bergambar dua orang bocah  Sedang berebut ponsel  Di meja makan yang acak-acakan.</i>  (2019)</p>
<b>Icons (IK)</b>	Kids is the icon of the family. Fighting over cell phones as icon of fighting. The library is an icon for storing books.

<b>Index (IS)</b>	The dinner table was in a mess because two kids were fought over cell phones.
<b>Symbol (S)</b>	The kid who wants a phone.

The child as an icon of the family represented by the objects of the poem as conveyed indirectly, fighting over mobile phones as icons of fighting icons that explain the fighting atmosphere because of differing opinions or choices, and the library asan icon of the storing of books or containers for the public. The table was torn apart as two small children were scrambling mobile phones, the index explaining a causative relationship and a connotation suggesting that the table was dislocated by children fighting over a cell phone at the dinner table. The child who wants a mobile phone isa conclusion based on the sequence of events presented in the poem and becomes a symbol. At present not only can mobile phones be used for communication or information, but more than that depends on who uses the phone and what the user considers it to be.

**Table 3. Research Data 3**

<b>Data</b>	3
<b>Poem</b>	<b>Agama Khong Guan</b> <i>Rengginang bersorak</i> <i>Ketika agama-agama menyatu Dalam kaleng Khong Guan. (2019)</i>
<b>Icons (IK)</b>	Religion is the icon of belief. Rengginang is an icon of the traditional food.
<b>Index (IS)</b>	Religion fused in a can in Khong Guan makes the hosting cheer.
<b>Symbol (S)</b>	A khong guan biscuit as a symbol of unifying religion.

The religion written in the poem becomes an icon or sign spoken of as a belief which people believe. The gulits become an icon as the sign of the traditional food used as the subject of the poem. Religion fused ina can in Khong Guan makes the hosting cheer. The index describes how joy can be when religion can be together in one container. The symbol of the poem, the Khong Guan biscuit, is a symbol of uniformity of religion. Indeed, this Khong Guan cookie is consumed by a different religious background, which makes it possible for anyone to enjoy. Non-muslims also do not prohibit the setting up of Khong Guan. See if any of the relatives came and had a procession of forgivenesses. *Open house* event when the holidays are for example, it doesn't have to be the hosts of muslims. Even those present at *open house*, all religions also can participate. Joko Pinurbo was not even Muslim. He's a Catholic. But in eid, there was no obligation and no ban on who provided either Khong Guan or those who received Khong Guan's treat. Everybody's free. All religions seem to be united in Khong Guan. No matter what religion, it's important to forgive each other. It is not uncommon to be served as a banquet of Khong Guan. Though it's no longer Khong Guan, it's rengginang that actually cheering up.

**Table 4.** Research Data 4

<b>Data</b>	4
<b>Poem</b>	<p><b>Bingkisan Khong Guan</b></p> <p><i>Mari kitabuka</i>  <i>Apaisikaleng Khong Guan ini:</i>  <i>Biskuit</i>  <i>Peyek</i>  <i>Keripik</i>  <i>Ampiang</i>  <i>Atau rengginang?</i>  <i>Simsalabim. Buka!</i>  <i>Isinyaternyata</i>  <i>Ponsel</i>  <i>Kartu ATM</i>  <i>Tiket</i>  <i>Voucer</i>  <i>Obat</i>  <i>Jimat</i>  <i>Dan kepingan-kepinganrindu</i>  <i>Yang sudahmembatu.</i>  <i>(2019)</i></p>
<b>Icon (IK)</b>	Biscuit, peyek, keripik, ampiang, dan rengginang as the icons of traditional food.
<b>Index (IS)</b>	Curiosity about the contents of the Khong Guan can made curiosity about the open cans of Khong Guan.
<b>Symbol (S)</b>	Gives curiosity to the connoisseur as to what was really in the tin cans of Khong Guan.

Biscuit, peyek, crackers, ampiang, and rengginang Is an icon of the traditional food. The icon explains how the contents of the khong guan can are when the content is no longer filled with biscuit. Curiosity about the contents of the Khong Guan can aroused curiosity in the Khong Guan tin in this causal relationship called the index. I'm sure you'd be curious about the contents of the Khong Guan biscuits. Sometimes we as riddle guests about what's inside. Is it because of this bias that the real khong guan can is used but is refilled with, peyek, crackers, ampiang or rengginang? However, it turns out that this poem misrepresents our logic. Because when the khong guan can is unsealed, it contains popular cultural items, such as phones, ATM cards, tickets, and vouchers, as well as things that relieve pain, medicine, and charms. Finally, a touch of humor made by playing on the word "petrified yearning to miss." Based on the sense of the poem, which is a symbol obtained by its burial, the author has been trying to appeal to the curious about the contents of the Khong Guan tin.

**Table 5.** Research Data 5

<b>Data</b>	5
<b>Poem</b>	<p><b>Keluarga Khong Guan</b></p> <p><i>Banyak orang penasaran</i>  <i>Mengapasosok ayah</i>  <i>Dalam keluarga Khong Guan</i>  <i>Takpernah tampak di mejamakan?</i>  <i>Kata anak laki-lakinya,</i>  <i>“ Ayakusedang</i>  <i>Menjadibahasa Indonesia</i>  <i>Yang terlunta di antara</i>  <i>Bahasa asing dan bahasajalanan.”</i>  <i>Anak perempuannya</i>  <i>Menyahut,” Ayahkusedangmenjadinasionalisme</i>  <i>Yang bingung dan bimbang.”</i>  <i>Si ibu angkatbicara,</i>  <i>“ Ayahmusedangmenjadi</i>  <i>Koran cetak yang kian</i>  <i>Ditinggalkan pembaca dan iklan.”</i>  <i>“Semoga Ayah tetap</i></p>

	<p><i>Terbitdaritumur, ya, Bu, ” ujar Keduaanak yang pintaritu “Bodo amatayahmu Mau terbitdari mana.” balassiibu. “yangpentingbisapulang Dan makanbersama .” (2019)</i></p>
<b>Icon (IK)</b>	Father, mother, and kids as icons of the family. Nationalism is an icon of love for the homeland. Newspapers print as icons of the information media. Rising from the east as an icon of the sun.
<b>Index (IS)</b>	The figure of a father never hanging out with his family at the dinner table makes the mother and children expect him to go home quickly.
<b>Symbol (S)</b>	Miss the face of the absent father.

Father, mother, and son are icons of the Khong Guan family which are the main characters of the poem, nationalism is an icon of the love country the father has of his country, but having an attitude in his belief, newspapers are an icon of the media the author is referring to because of its inception of its readers, and the east is an icon of the sun representing a good new life. The figure of the father never joining the family at the dinner table makes the mother and child expect the father to return home quickly this causative relationship is referred to as the index. In the index, the anxiety of a mother and her child towards her unbiass of a father together caused the khong guan family to wonder and be sad. The symbol of yearning for a father who never returned home is a symbol of the poem. Despite so many opinions dad was going places and dad was becoming things, but his mother and children only wished he would come home and be with him.

Joko Pinurbo's book of collections *Khong Guan Banquet* by joko pinurbo contains a semiotika inside that focuses on the fourth can. It explains much about a meaningful sign of humor, nostalgia, social reality, community habits, memories, mandate, and hope. Through a semiotical approach of Charles Sanders Peirce readers can learn the meaning of the poem in deep and wide.

#### 4. Conclusion

After analyzing the book collection of Khong Guan Banquet by Joko Pinurbo poetry has been identified as many social realities adopted by Joko Pinurbo. Through analysis of icons, index, and search symbols, they believe that Joko Pinurbo wanted to express social symptoms close to society (perhaps it seems trivial) with a Khong-guan tin. Khong Guan's crispness and brilliance reveal a lot about people's habits, expectations, and social realities that are not well defined by us, but Joko Pinurbo conveys it lightly and simply on these symptoms.

#### References

- [1] Akastangga, M. D. B. (2021). Analisis Semiotika Pierce dalam Puisi كاريما Karya Mahmud Al-Warraq. *Penaq Jurnal Sastra Budaya Dan Pariwisata*, 2(1), 22–30. <http://ejournal.unwmataram.ac.id/penq/article/view/612>.
- [2] Ambarwati, A., Wahyuni, S., & Darihastining, S. (2020). Coffee, Food, and the Crisis of Indonesian Family Relationship in the Poem of Khong Guan Banquette by Joko Pinurbo. *International Conference on Community Development (ICCD 2020)*, 88–92.
- [3] Apsahani, Hasan. (2007). “Joko Pinurbo: “Urusan Saya dengan Puisi Belum Beres”(Wawancara)”. Dimuat dalam buku Hasan Apsahani, *Menapak ke Puncak Sajak* (Penerbit Koekoesan), Jakarta, 2007.
- [4] Ariani, D. B., & Monalisa. (2020). 100 Karya Terbaik Lomba Menulis Puisi Nasional 2020 Dengan Pendekatan Semiotika. 275–285.
- [5] Azizah, A. H. (2021). Kritik Sosial pada Puisi dalam Buku “Perjamuan Khong Guan” Karya Joko Pinurbo (Analisis Semiotik Roland Barthes). Universitas Jenderal Soedirman.
- [6] Kaelan. (2017). *Filsafat Bahasa Semiotika dan Hermeneuitika*. Yogyakarta: Paradigma.
- [7] Kusyani, D., & Siregar, R. A. (2020). Semiotik dalam Kumpulan Puisi Orang-Orang Rangkasbitung Karya W. S. Rendra. *Prosiding Seminar Linguistik Dan Sastra (SEMANTIKS) 2020*, 449–457.
- [8] Moleong, L. J. (2010). *Metodologi Penelitian Kualitatif*. Bandung: PT Remaja Rosadakarya.

- [9] Mujawanah, F. (2021). Gaya Bahasa Dalam Kumpulan Puisi Perjamuan Khong Guan Karya Joko Pinurbo Sebagai Alternatif Bahan Ajar Di Sma. 9(2), 273–294.
- [10] Naililhaq, F. N. (2020). Semiotika Peirce dalam Sajak Putih dan Sia-sia Karya Chairil Anwar. *Pena Literasi*, 3(2), 70–78.
- [11] Noor, Redyanto. (2007). Pengantar Pengkajian Sastra. *Undip Semarang: Fasindo*.
- [12] Nurgiyantoro, B. (2013). *Teori Pengkajian Fiksi*. Yogyakarta: Gajah Mada University Press.
- [13] Pinurbo, Joko. (2020). *Perjamuan Khong Guan*. Jakarta: PT Gramedia Pustaka Utama.
- [14] Pramestie, H. R., Chamalah, E., & Azizah, A. (2021). Analisis Buku Puisi “Perjamuan Khong Guan” Karya Joko Pinurbo: Kajian Sosiologi Sastra. 2(November), 23–35. <https://jurnal.stkipgpritrenggalek.ac.id/index.php/diklastris>.
- [15] Prayogi, R., & Ratnaningsih, D. (2020). Ikon, indeks, dan simbol dalam cerpen tiga cerita tentang lidah karya guntur alam. *Edukasi Lingua Sastra*, 18(2), 20–27.
- [16] Rahayu, I. S. (2021). Analisis Kajian Semiotika dalam Puisi Chairil Anwar Menggunakan Teori Charles Sanders Peirce. *Jurnal Semiotika*, 15(1), 30–36. <https://journal.ubm.ac.id/index.php/semiotika/article/view/2498/2088>.
- [17] Ratna, Nyoman Kutha. (2015). *Teori, Metode, dan Teknik Penelitian Sastra*. Cetakan XIII. Yogyakarta: Pustaka Pelajar.
- [18] Saidi, A. I. (2008). Hermeneutika Sebuah Cara Untuk Memahami Teks. *Jurnal Sosioteknologi*. 13(April), 376–382.
- [19] Siagian, B. A., Nainggolan, D. M. F., & Sitorus, D. P. J. (2021). Kajian Semiotika Puisi-Puisi Pengagum Rindu Oleh M. Hanfanaraya. *Jurnal Suluh Pendidikan*, 9(2), 97–106. <https://doi.org/10.36655/jsp.v9i2.582>.
- [20] Sudaryanto. (2015). *Metode dan Aneka Teknik Analisis Bahasa*. Yogyakarta: Gadjah Mada University Press.
- [21] Wahyuningtyas, Sri dan Wijaya Heru Santosa. (2011). *Sastra: Teori dan Implementasi*. Surakarta: Yuma Pustaka.
- [22] Wulandari, S., & Siregar, E. D. (2020). Kajian Semiotika Charles Sanders Pierce: Relasi Trikotomi (Ikon, Indeks dan Simbol) dalam Cerpen Anak Mercusuar Karya Mashdar Zainal. *Titian: Jurnal Ilmu Humaniora*, 4(1), 29–41.