

**SYMBOLS OF FALSE FAITH AND TRUTH IN E.M.
FORSTER'S *THE MACHINE STOPS***

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2022**

**SYMBOLS OF FALSE FAITH AND TRUTH IN E.M.
FORSTER'S *THE MACHINE STOPS***

Presented to
Universitas Islam Negeri Maulana Malik Ibrahim Malang
In Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S.)

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2022**

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I state that the thesis entitled “*Symbols Of False Faith And Truth In E.M. Forster’s The Machine Stops*” is my original work. I do not include any materials previously written or published by another person except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

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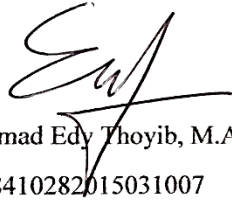
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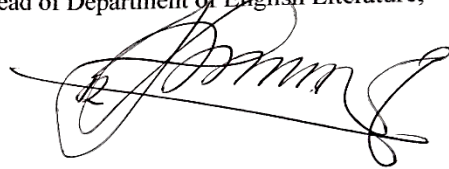
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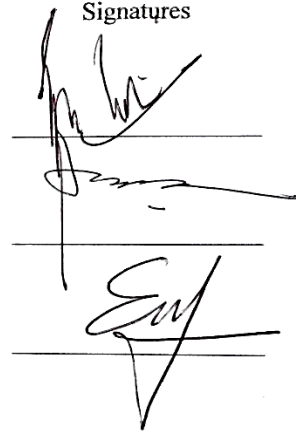
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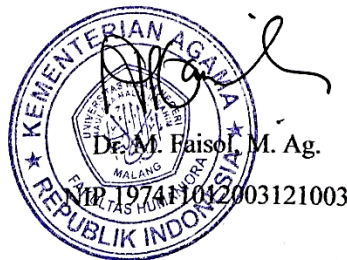
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MOTTO

“I want to be loved by others, but I didn’t love myself. If I love myself, I can go wherever my heart goes”

-바람꽃잎 (Wind Petals)

DEDICATION

My thesis is proudly dedicated to:

My dearest father Nur Khamim, my mother Kusriwati, and my little sisters Andira and Erina who always give emotional support, prayer, and love. Without their support, I do nothing.

My Advisor Mr. Muhammad Edy Thoyib, M.A. who always supports, inspires, and guides me sincerely, so this thesis is completed.

It is also dedicated to my friends who have helped and supported me throughout the process. Special thanks to Nafik Maksum, Rifqi Muzaqi, Kevin Faudzul Adhim, and Ahmad Atifurrohim.

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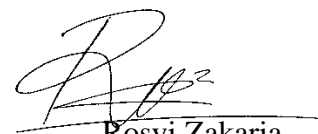
Special thanks to my beloved parents, Nur Khamim and Kusriwati, my sisters Andira Renanda and Erina Trisnadia who has given me endless support and prayers. As usual, for that my thanks are also never enough for them.

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Finally, I welcome any criticisms and suggestions from readers for the betterment of my thesis. Hopefully, this thesis will give advantages for everyone in general and for researchers in particular.

Malang, November 20th, 2022



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ABSTRACT

Zakaria, Rosyi (2022). *Symbols Of False Faith And Truth In E.M. Forster's The Machine Stops*. Undergraduate Thesis. Departement of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Muhammad Edy Thoyib, M.A.

Keywords: Symbols, symbolism, sign

Forster wants to convey his social life through literary works in the form of short stories. The phenomena described in the story can be influenced by the condition of the author's social reality, namely human dependence on technology. The *Machine Stops* tells how humans are very dependent on the technology they created themselves. The technology has indirectly influenced the pattern of human life and thinking that even makes people lose faith in things outside of technology. Through his literary work, a symbol is represented by the author, such as an object, a person, a situation, an event, and an action that has a deeper meaning based on context. In literature, symbolism is an object or reference that provides meaning to the writing beyond what is described. In this study, the researcher applies Peirce's triadic model of sign. Peirce stated that there are three sides to the sign, the first side is represented (representamen), the second is the object, and the third is interpretant. Through this research, the researcher can describe the symbols of false faith and truth. The symbol of false faith is supported through the symbolisms of the Machine (fake god), the Book (holy book), and Vashti (ardent believer). The symbol of truth is expressed by Kuno (messenger of truth) and Homelessness (representation of truth).

ABSTRAK

Zakaria, Rosyi (2022). *Simbol Keyakinan Palsu Dan Kebenaran dalam Cerita Pendek Berjudul The Machine Stops Karya E.M. Forster*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Muhammad Edy Thoyib, M.A.

Kata Kunci : Simbol, simbolisme, tanda

Forster ingin mengungkapkan kehidupan socialnya melalui karya sastra dalam bentuk cerita pendek. Fenomena yang dideskripsikan dalam cerita dapat dipengaruhi kondisi realitas social pengarang, seperti ketergantungan terhadap teknologi. *The Machine Stops* menceritakan tentang cara manusia sangat bergantung pada teknologi yang mereka ciptakan sendiri. Teknologi secara tidak langsung memengaruhi pola hidup manusia dan pola pikir sehingga membuat orang-orang kehilangan kepercayaan atas hal di luar teknologi. Melalui karya sastranya, symbol direpresentasikan pengarang, seperti objek, orang, situasi, peristiwa, dan tindakan yang memiliki arti lebih dalam berdasarkan konteks yang ada. Dalam karya sastra, simbolisme adalah objek atau referensi yang memberikan makna pada tulisan melampaui hal yang dideskripsikan. Dalam kajian ini, peneliti menggunakan teori segitiga tanda milik Pierce. Pierce menjelaskan bahwa ada tiga sisi pada tanda: sisi pertama direpresentasikan (representamen), kedua adalah objek, dan ketiga adalah interpretan. Melalui penelitian ini, peneliti dapat mendeskripsikan symbol kepercayaan palsu dan kebenaran. Symbol kepercayaan palsu didukung simbolisme *Machine* (tuhan palsu), *Book* (kitab suci), dan *Vashti* (penganut fanatis). Symbol kebenaran diekspresikan *Kuno* (pembawa pesan kebenaran) dan *Homelessness* (representasi kebenaran).

مستخلص البحث

زكريا ، راشي (٢٠٢٢). رموز المعتقدات الكاذبة والحقيقة في القصة القصيرة بعنوان الآلة تتوقف بقلم إي. فورستر. أطروحة جامعية. قسم الأدب الإنجليزي ، كلية العلوم الإنسانية ، جامعة مولانا مالك إبراهيم الإسلامية الحكومية بمالانج. المستشار: محمد إيدي زويب ، ماجستير.

الكلمات المفتاحية: الرموز ، الرمزية ، الإشارة

يريد فورستر نقل حياته الاجتماعية من خلال الأعمال الأدبية في شكل قصص قصيرة. يمكن أن تتأثر الظواهر الموصوفة في القصة بحالة الواقع الاجتماعي للمؤلف ، أي اعتماد الإنسان على التكنولوجيا. يخبرنا الآلة تتوقف كيف يعتمد البشر اعتمادًا كبيرًا على التكنولوجيا التي صنعوها بأنفسهم. لقد أثرت التكنولوجيا بشكل غير مباشر على نمط حياة الإنسان والتفكير الذي يجعل الناس يفقدون الثقة في أشياء خارج التكنولوجيا. من خلال عمله الأدبي ، يمثل المؤلف رمزًا ، مثل كائن ، وشخص ، وموقف ، وحدث ، وعمل له معنى أعمق يعتمد على السياق. في الأدب ، تعتبر الرمزية موضوعًا أو مرجعًا يوفر معنى للكتابة يتجاوز ما هو موصوف. في هذه الدراسة ، يطبق الباحث نموذج بيرس الثلاثي للإشارة. ذكر بيرس أن هناك ثلاثة جوانب للإشارة ، والجانب الأول ممثل (يمثل) ، والثاني هو الكائن ، والثالث هو المفسر. من خلال هذا البحث يمكن للباحث وصف رموز الإيمان الباطل والحقيقة. يتم دعم رمز الإيمان الباطل من خلال رموز الآلة (الإله المزيف) ، والكتاب (الكتاب المقدس) ، والشتي (المؤمن المتحمس). يتم التعبير عن رمز الحقيقة بواسطة كونو (رسول الحقيقة) والتشرد (تمثيل الحقيقة).

TABLE OF CONTENT

| | |
|--|------|
| STATEMENT OF AUTHORSHIP | iii |
| APPROVAL SHEET | iv |
| LEGITIMATION SHEET | v |
| MOTTO | vi |
| DEDICATION | vii |
| ACKNOWLEDGEMENTS | viii |
| ABSTRACT | ix |
| CHAPTER I INTRODUCTION | 1 |
| A. Background of the Study | 1 |
| B. Problem of the study | 11 |
| C. Objective of the study | 11 |
| D. Scope and Limitation | 11 |
| E. Significance of the Study | 12 |
| F. Definition of Key Terms..... | 13 |
| CHAPTER II REVIEW OF RELATED LITERATURE | 15 |
| A. Semiotics..... | 15 |
| B. Three Trichotomies of Signs..... | 17 |
| C. Peirce's Theory of Signs | 18 |
| D. Triadic Model of Sign..... | 20 |
| E. Symbolism in Literature | 24 |
| CHAPTER III RESEARCH METHOD | 27 |
| A. Research Design | 27 |
| B. Data Source..... | 27 |
| C. Data Collection | 28 |
| D. Data Analysis | 28 |
| CHAPTER IV FINDING AND DISCUSSION | 30 |
| A. Symbols Mapping | 30 |
| B. False Faith..... | 31 |
| 1. The Machine | 32 |

| | | |
|--|----------------------|-----------|
| 2. | The Book..... | 37 |
| 3. | Mother (Vashti)..... | 40 |
| C. | Truth..... | 45 |
| 1. | Son (Kuno)..... | 46 |
| 2. | Homelessness..... | 49 |
| CHAPTER V CONCLUSION AND SUGGESTION | | 52 |
| A. | Conclusion | 52 |
| B. | Suggestion..... | 53 |
| BIBLIOGRAPHY | | 54 |

CHAPTER I

INTRODUCTION

This chapter aims to understand the research's outline and explain the reasons for discussing symbols in the short story by E.M. Forster entitled *The Machine Stops*. The problems of the study provided in this research offer several research questions which form the main basis and objectives of the problems in the research. This chapter discusses the background that will provide the relation behind the selection of the time study, the statement of the problems, objectives of the study, scope and limitation, and significance of the study. Also, the definition of some operational key terms is provided.

A. Background of the Study

Lately the people in Indonesia have been shocked by the news about the deaths of all family members who were found dead en masse. Ten family members were hanging from the wired ceiling in the same room and another body was found dead lying on the floor with a neck wound in the next room. It is known that family members who died were the result of a worship ritual called “badh tapasya” or banyan tree worship that went wrong (Sicca, 2021).

In the phenomenon above, we can see how complex human social life is. The unique phenomenon above is something that never escapes the attention of literary works, because literary works themselves are a form of describing the reality of human social life which is transformed into text by the author. In this case, Forster wants to convey his social life through

literary works in the form of short stories. The short story that he wants to convey is how the author views his world. Thus, the phenomena described in the story can be influenced by the condition of the author's social reality, namely human dependence on technology (Paananen, 1984)

The Machine Stops tells how humans are very dependent on the technology they created themselves. The technology has indirectly influenced the pattern of human life and thinking. Forster tries to capture this phenomenon in his work, where humans are so dependent on technology that it makes people lose faith in things outside of technology. Technology at that time was starting to develop rapidly after the great disaster that occurred hundreds of years ago on the surface of the earth. Thus, the phenomenon of the industrial revolution indirectly changed the order of social life of the people at that time (Forster, 2007:61)

Massive revolution certainly has an impact on the preservation and sustainability of ecosystems on earth. The Machine Stops tries to reflect on the impact of the industrial revolution phenomenon on increasingly destructive people's lives. This phenomenon has also become a stimulant for the strengthening of the world's great powers to fight for power through war. Technology, through war, plays an important role in worsening people's living conditions. This impact is also reflected in the form of a post-apocalypse as a result of a major disaster that destroys all life on the earth's surface. Post-Apocalyptic is a symbol of the consequences of a major disaster caused by human activity, namely war (Long, 2016).

Symbolism is a method that is used in literature such as prose, poetry and drama. In order a symbol is represented by the author, such as an object, a person, a situation, an event and an action that has a deeper meaning based on context. In literature, symbolism is an object or reference that provides meaning to the writing beyond what is described. It can be restrained or obvious and used cautiously or heavy-handedly. An author may repetitively use the same object to communicate a deeper meaning or might use distinctions of the same object to produce an overarching mood or feeling. Symbolism has a lot of meanings and has taken many directions because of the different theorists who contributed to its evolution in various domains with their views and theories, such as Saussure, Peirce, Frye, and Susanne Langer. In this research, the researcher used Peirce's theory of sign to analyze this short story.

Peirce's most famous divisions of signs are icons, indices, and symbols (Bellucci, 2020). An icon is a sign that interrelates with its semiotic object by some resemblance or similarity, such as a map and the territory it maps (a photograph of Churchill is an icon of the original item). An index is a sign that interrelates with its semiotic object through an actual, physical or imagined causal connection. A weathervane obediently moves around to point (indicate, index) the direction of the wind due to the action of the wind on the object (smoke was for the Ranger an index of fire) (Merrell, 1995).

A symbol is something that stands for, represents, or denotes something else (Hall, 1994). The symbols are used to influence and attract

readers to read a short story or other literary works so that symbols may appear in works of literature in many different ways. It is to dig into several different things. A symbol commonly exists as a word, a figure of speech, an event, a total action, or a character. Symbols create meaning, such as a sign or word that shows an idea, object, or relationship between an object and another object. In addition, symbols are universal; even though the languages are spoken differently, the symbol represents similar meanings.

Short story is a narrative form of prose that is shorter than a novel and usually consists of only a few characters. Short story emerges as a more or less independent type of text at the end of the eighteenth century, parallel to development of the novel. The short story can be considered as a cultural text that represents a particular social issue, in this case the symbolic violence (Rahayu, 2021, 468). While the novel has always attracted the interest of literary theorists, the short story has never actually achieved the status held by length fiction. According to Klarer:

“A crucial feature commonly identified with the short story is its impression of unity since it can be read-in contrast to the novel-in one sitting without interruption. Due to restriction of length, the plot of the short story has to be highly selective, entailing an idiosyncratic temporal dimension that usually focuses on one central moment of action.” (Klarer, 1998:14).

Furthermore, in the short story, the reader can find out the uniqueness of the story, the diverse characters, and some interesting events.

The researcher chooses a short story by E.M. Forster under the title *The Machine Stops* because this is a popular science fiction short story, and the author uses several words to symbolize something based on the things

he went through in his life. In this case the researcher focuses on one of his works which has a science fiction theme entitled *The Machine Stops*. In reading the entire story, the researcher found that this short story not only describes how humans lived underground for many years after a major event or disaster occurred that flattened everything on the surface but also found that this short story also has an implied symbol. meaning in it. Therefore, to analyze the symbols implied in this short story the researcher uses a semiotic approach and more specifically uses the approach of Charles Sanders Peirce to find out the meaning or meaning contained in the short story entitled *The Machine Stops* by E.M. Forster (Schwarz, 1983).

Symbolization in a story might surely bring effect to consumer of literature (Kusuma, 2019, 104). The British writer E.M. Forster undoubtedly predicted both, long before the invention of the World Wide Web (www.) in 1909 or the prospect of a world where people had to live far away socially. *The Machine Stops* (1909) portrays today's era where due to technological advances, we as users slowly create a distance between other humans. A sentence in the short story, "*She knew several thousand people, in certain directions human intercourse had advanced enormously*" (*The Machine Stops*: 4), is an example of world domination by hyper-mediated, meretricious contacts. It is expressive of nowadays social media trends with their superficial attraction as contemporary forms of human contact.

The Machine Stops (1909) is a work by E. M. Forster about Vashti and Kuno, who live in a post-apocalyptic world where people live

individually in underground pods (*a small room, hexagonal in shape, like the cell of a bee*) and have their needs provided for by the all-encompassing Machine. One day, Vashti receives a call from Kuno asking her to visit him in person but is rejected by Vashti because she finds it very easy to communicate through the Machine. Kuno tells Vashti he will not talk to her anymore, and she reluctantly decides to travel on an air-ship to meet her son. When she arrives and enters her son's room, she is angry at him for making her undergo such a worthless and dangerous trip without protective equipment.

After Vashti is angry at him, she leaves and rarely talks to him again until protective equipment (respirators) is found. Then, the Machine is increasingly worshipped as a god which is fake. Defects start to appear in the Machine, and the Machine is stopping slowly, then suddenly a great disaster strikes. The disaster makes the Machine stop entirely, and all the people are living underground to certain death. Vashti and Kuno embrace as an air-ship crashes into the city, destroying it and killing them.

The researcher decided to analyze the symbolic meaning in the short story *The Machine Stops* by using Charles Sanders Peirce's semiotics. Several researchers raise a similar theory, such as the analysis conducted by Risda Aulia Wulandari's undergraduate thesis (2016) *Symbols of Misery in Elie Wiesel's Night*, Dewi Murtaisah's thesis (2020) *Semiotics Analysis of Meme for Woman at @9gaggirly Instagram Account*, Audia Eriana's thesis (2015) *Peirce's Semiotics Analysis of Icon and Symbol on Perfume*

Advertisements, Nurin Aliyafi Romadhoni's thesis (2014) *Animal Symbols in Edgar Allan Poe's Stories "A Tale of a Ragged Mountain, The Black Cat, Tell- Tale Heart"*, Khosyatillah's (2008) *The Study of Symbol in Herman Melville's Moby Dick*, and a several journals to enrich the study and analysis.

Starting from the description above, the researcher thought it could be very interesting to analyze this story. The researchers found several literary studies that have similarities in their approach, namely using semiotics by Charles Sanders Peirce also several journals that analyze the same short story but with a different approaches.

The first researcher is Risda Aulia Wulandari (2016). In her thesis under the title *Symbols of Misery in Elie Wiesel's Night* she used Peirce's semiotic to identify the symbols of misery found in Elie Wiesel's Night and explain the meaning of those symbols. In her research, she found several symbols such as Night, Fire and Flames, Corpse and Death, and Silence. From those symbols she found, she can describe the meaning and analyze each symbol by using Peirce's semiotic triangle. She can identify sign, object, and interpretant well.

The second researcher is Dewi Murtaisah (2020). In her thesis titled *Semiotics Analysis of Meme for Woman at @9gaggirly Instagram Account* she tries to analyze and reveal the meaning of memes posted on an Instagram account named @9gaggirly and show the hidden messages from it. She applies Peirce's triadic sign model which consists of three main

elements (sign, object, and interpretant). Through these three elements, she can analyze a meme and can find out its meaning of the meme.

The third researcher is Audia Eriana (2015). In her thesis under the title *Peirce's Semiotics Analysis of Icon and Symbol on Perfume Advertisements*. Her research used Peirce's semiotics to increase the awareness and attention of advertisements' signs to the readers, listeners, and audiences as a customer by understanding the symbols or icons. In her research, she used the same method to analyze the data she collected. In this case, the approach is Peirce's triadic model of sign to find out the meaning of each advertisement she analyzes.

The fourth researcher is Nurin Aliyafi Romadhoni (2014). Her thesis's title is *Animal Symbols in Edgar Allan Poe's Stories "A Tale of a Ragged Mountain, The Black Cat, Tell- Tale Heart"*. She focuses on these three stories because in the stories, there are animals as characters, and she shows the meaning of using animals in Edgar Allan Poe's stories. The method used is still the same as before, namely Peirce's triadic model of sign.

The fifth researcher is Alfian Asyraq Pauzan (2018). His thesis is about *Semiotic Analysis of The John Wick 1 Film Using Charles Sanders Peirce's Semiotic Theory*. He found several signs in John Wick's film 1 and analyzed three signs, namely icon, index, and symbol. He used the same method as the previous study. Peirce's triadic model of sign is used to

identify the signs and symbols he finds in the film and describes their meaning.

The sixth is a journal compiled by Paku Kusuma, Dharsono, M. Dwi Marianto, Guntur (2019) under the title *Analysis of Visual Mascot Cimahi City with a Semiotic Approach C.S. Peirce*. In the journal, they discuss the mascot of Cimahi city and apply Peirce's triadic model of sign to explain the mascot, which is the symbol of Cimahi city. How a symbol becomes the identity of a city, reflects creativity, describes the economic state of the city, and strengthens the character of the city and its citizens.

The seventh is a journal by Marcin Tereszewski titled *Dystopian Space in E.M. Forster's "The Machine Stops"* (2020). The journal discusses the dystopia contained in the work of E.M. Forster's *The Machine Stops* and mentions several of his works on technology and dystopia. It explores the spatial aspect and their relation to dystopian aesthetics with his research background is spatial turn and refers to postmodern spatial aspects developed by Fredric Jameson.

The eighth journal is *'The Machine Stops': E. M. Forster's Esoteric Critique of H. G. Wells' A Modern Utopia* (2020) by Seamus Flaherty. The journal discusses about how E.M. Forster's *The Machine Stops* critics H.G. Wells' *A Modern Utopia*. In this journal, researcher compares the form of utopia depicted in the two stories. In Wells' *A Modern Utopia*, the utopia depicted is very different from utopia in the E.M. Forster's *The Machine Stops*.

The ninth is journal compiled by Ana Cristina Zimmermann and W. John Morgan with the title *E.M. Forster's 'The Machine Stops': humans, technology and dialogue (2017)*. The discussion that appears in this journal is how technological interfaces change the way we see the world and the possibility of losing connection with other humans.

The tenth is a journal with a title *The Mother-Child Relationship in E.M. Forster's "The Machine Stops" and Aldous Huxley's Brave New World (2020)* by Hisashi Ozawa. In this journal emphasizes the discussion of the relationship between mother and child between two different stories. In E.M. Forster's *The Machine Stops* there are Vashti and Kuno, and in Aldous Huxley's *Brave New World* presented by Linda and John. The researcher compared it in depth using psychology of the son and closely describes the rational reproductive system.

The eleventh is a journal by Alf Seegert with the title *Technology and the Fleshly Interface in Forster's "The Machine Stops": An Ecocritical Appraisal of a One-Hundred Year Old Future (2010)*. An ecocritical perspective is using to analyze the portrayal of technology as something that devastates human body and humans.

The twelfth is a journal compiled by Emanuelle Burton, Judy Goldsmith, and Nicholas Mattei under the title *Using "The Machine Stops" for Teaching Ethics in Artificial Intelligence and Computer Science (2016)*. They use the story to examine ethical issues related to remote, isolated, and

dependent communication on machines or other media with which students have a strong emotional bond.

After reading several previous studies and journals about analysis using the semiotic approach of Charles Sanders Peirce and several approaches mentioned in journals, the researcher concludes that the method used by the researcher is the same as the method used in the previous studies. Peirce's theory of sign and triadic model of sign involves three main elements in each approach theory of sign (icon, index, symbol) and triadic model of sign (object, representamen, interpretant) only that the object of research is different. Here the researcher uses a story by E.M. Forster titled *The Machine Stops*.

B. Problem of the study

According to the background of the study above, the problem in this research is how false faith and truth are described in E.M Forster's *The Machine Stops*?

C. Objective of the study

Based on the problem of the study above, this research is targeted to find out how the symbols of false faith and truth are described in E.M. Forster's *The Machine Stops*

D. Scope and Limitation

The researcher focuses on analyzing some objects that appear and become the background for the formation of symbols of False Faith and

Truth. The objects include the two main characters (Vashti and Kuno), the Machine, the Book, and Homelessness (inhabitants of the earth's surface). According to Peirce, the sign and its meaning are not structured but process a cognitive function called semiosis. Semiosis is a process of meaning and interpretation of signs that passes through three stages. The first stage is the absorption of aspects of sign representation (first through the senses). The second stage is spontaneously associating representations with human cognitive experiences, which defines the object. The third interprets the object according to a wish, and this third stage is named interpretant. (Benny H. Hoed, 2014:8)

This research will be limited to the discussion of symbols of false faith and truth in E.M. Forster's *The Machine Stops* by applying Peirce's theory of symbol. Therefore, to answer the problem mentioned above, the researcher will analyze the intrinsic elements of the short story regarding the discussion of objects and how they form symbols as false faith and truth.

E. Significance of the Study

The main purpose of this study is to determine how this research brings significance to society, to the reader specifically. The researcher believes that this symbol analysis in E.M. Forster's *The Machine Stops* will be able to provide benefits theoretically and practically.

Theoretical significance is the benefit of the research in relation to the theoretical field. This research is expected to boost the development of

literary analysis. This research can enrich the study on E.M. Forster's *The Machine Stops*, specifically studies relevant to symbolism.

Meanwhile, practical significance is expected to provide practical importance for the research result in the real world. The researcher believes this research will benefit students as it can be used as a reference when they study and analyze the same topic of symbols or different topics but with a similar framework. Besides, not only does this research benefit the students, but lecturers can also utilize this as a mediator and reference in explaining any materials about the concept of symbols or about *The Machine Stops* short story itself.

F. Definition of Key Terms

Several key terms are explained for the readers to comprehend the whole parts of the study.

1. A symbol is something that signifies something else, or a word or set of words that signify an object or event that itself signifies something else. (Budiman, 1999; 108-109)
2. Symbolism is the use of symbols to represent something, which is in the definition of literary device, is more complicated. In short symbolism is the representation of objects, moods and ideas through the medium of symbols.
3. Sign according to De Saussure (1916), a sign is composed of both the form it takes in physical reality (signifier) and how it is conceived or interpreted by its viewer (signified) (Saussure, 1983). A sign can be

manifested in many ways. Shoimmah and Indah (2021, 186) further defines that The signifier or marker leads directly to the mark, while the signifier leads to the marked object. Besides, there is also the term fashion, which is the grouping of references in the science of semiotics culturally.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter describes some theories related to the definition—classification of signs, types of signs, Literature in symbolism, and previous research.

A. Semiotics

It is defined as the study of signs, and signs are the study of codes which refers to the system that allows us to see entities as signs or as something that has meanings (Setyowati, 2017). Sobur stated:

"Semiotics is a science or analytical method to study signs. Semiotics wants to study how humanity sees things to signify, in this case, not confused with communicating (Sobur, 2006:15).

In general, semiotics is a scientific discipline and analytical method that can examine the signs in an object to find the meaning in the object (Study of sign).

Semiotics comes from the Greek "Semenion," which means sign. In Zoest's view, semiotic is anything that can be observed or made observable, can be called a sign, and signs are not limited to objects (Zoest, 1993:18). Terminologically, semiotics can be defined as a science that studies a wide range of objects, and events of all cultures as signs (Sobur, 2001).

Semiotics consists of theories about how signs represent objects, ideas, circumstances, situations, feelings, and conditions outside the signs themselves.

According to Littlejohn (2009: 53), semiotics aims to find out the meanings contained in a sign or interpret the meaning so that it is known how the communicator constructs the message. This survey of a few key ideas in semiotics has illustrated the overall framework with six different conceptual areas. Each of these areas has explained the various meanings associated with the terms 'information', 'communication,' and 'meaning'. Each of these terms is not the name of a simple concept, but I name it for a whole cluster of different ideas that can be defined quite precisely. The information systems discipline and profession would profit from an effort to tidy up its thinking about such basic concepts.

Semiotics is not widely institutionalized as an academic discipline (Chandler, 1994). It is a field of study involving many different theoretical stances and methodological tools. Semiotics consists of the analysis not only of something we refer to as signs in everyday speech but of anything which stands for something else. In a semiotic sense, the sign is a symbol that represents an object, gesture, word, and many more. Syamsudin and Sari (2020, 17) further defines that symbols might present in certain forms, such as auditory speech, words, characters in printed visual forms, physical objects, fashion and clothing, human individuals, and events.

Semiotics is the science of signs and a scientific study that examines signs. Culture and signs are interrelated in semiotics because semiotic science studies systems, rules, and conventions that allow signs to have meaning (Ramdhani, 2016). Both scholars, Ferdinand de Saussure (1857-

1913), a linguist, and Charles Sanders Peirce (1839-1914), a philosopher, use different terms. Saussure uses the term semiology while Peirce uses the term semiotics, but in subsequent developments, the most popular was semiotics. Peirce said that semiotics is a combination of synonyms and logic (Yosi, 2016).

Like Peirce, Voloshinov conceived of semiosis as encompassing all forms of thinking and feeling, seeing understanding as "a response to a sign with signs" forming a continuous "chain of ideological creativity and understanding" (1973: 11).

"every outer ideological sign, of whatever kind, is engulfed in and washed over by inner signs—by the consciousness. The outer sign originates from this sea of inner signs and continues to abide there, since its life is a process of renewal as something to be understood, experienced and assimilated...." (Voloshinov 1973: 33)

B. Three Trichotomies of Signs

Peirce develops a complicated typology by starting a triadic classification of signs correlated with representatives, objects, and interpreters into trichotomy (Faturahman, 2014). First, according to the sign itself, is a mere quality, some are real, or there are common laws. Second, according to the significant relationship with the object, a sign has several characters or an extended relationship with the object, then its relationship with an interpreter. Third, according to the interpreter, it presents as a sign of possibility, as a fact, or as a sign of reason (Faturahman, 2014). First, in the division, a sign from Peirce is called qualisign, sinsign, or legisign.

First, qualisign is a sign that can be marked based on the properties contained in the sign. Second, sinsign is a sign based on its appearance in

reality. Third, legisign is a sign that is regarded as the basic sign of a general rule, a convention, and a code. (Faturahman, 2014).

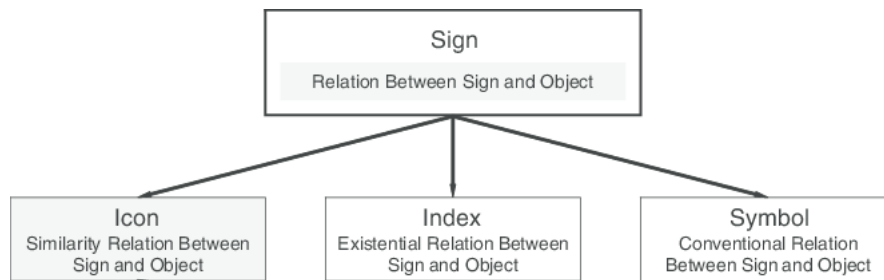
The second of trichotomies consist of Icons, Indexes, or Symbols. An icon consists of a resemblance with a reference (reference). In the Icon, the relationship between the representamen and the object manifests as "similarity in several qualities". The Index is a sign with a phenomenal (event) and existential (proof of presence) relationship. There is a causal relationship between the representative and the object. The relationship between signs and objects in the object index is concrete, actual, and usually in a sequential way with a causal relationship. Symbols are conventional signs (social agreements) (Faturahman, 2014).

According to the third trichotomy, a sign is called Rheme, Design, or Argument. Rheme is a marker that relates to the possibility of understanding object markers for translators. Rheme is a sign that allows people to interpret choices. Design is a marker that displays information about the sign. Finally, an argument is a sign that the end sign is not something but a rule. A sign that immediately gives reasons about something (Faturahman, 2014).

C. Peirce's Theory of Signs

Peirce's theory of signs is a theory of language and reasoning, which holds that all modes of thinking depend on the use of signs. Pierce classifies the relationship between the representamen and the object into three kinds: icon, index, and symbol. Icon is a sign which its relation to object is based

on similarity. Index is a sign which its relation to object is based on a casual relationship. Symbol is a sign which its relation to object is based on convention.



According to the description above, sign may be termed an icon, an index, and a symbol.

1. Briefly, an icon has a physical representation of the signified thing. (A photograph is an example as it resembles whatever it depicts). Buchler in his book entitled “*Philosophical Writings of Peirce*” stated that:

“An Icon is a sign which refers to the Object that it denotes merely by virtue of characters of its own, and which it possesses, just the same, whether any such Object actually exists or not. It is true that unless there really is such an Object, the Icon does not act as a sign; but this has nothing to do with its character as a sign. Anything whatever, be it quality, existent individual, or law, is an Icon of anything, in so far as it is like that thing and used as a sign of it.” (Butchler, 1955;102).

2. An Index shows evidence of what's being represented. (An example is using an image of smoke to indicate a fire). According to Buchler (1955;102), an Index is a symbol of its influence on that object and refers to it. As a result, it cannot be a Qualisign because qualities exist independently of everything else. The Index refers to an object that concerns quality. It shares with objects and is affected by those objects.

Consequently, it involves several icons, and it is not even a resemblance to their object that makes them a sign; instead, the object transforms it.

3. A Symbol has no resemblance between the signifier and the signified.

The connection between them must be culturally learned. (Numbers and the alphabet are examples. There's nothing inherent in the number 9 to indicate what it represents. It must be culturally learned). Buchler in his own words:

"A Symbol is a sign which refers to the Object that it denotes by virtue of a law, usually an association of general ideas, which operates to cause the Symbol to be interpreted as referring to that Object. It is thus itself a general type or law, that is, is a Legisign. As such it acts through a Replica. Not only is it general itself, but the Object to which it refers is of a general nature. Now that which is general has its being in the instances which it will determine. There must, therefore, be existent instances of what the Symbol denotes, although we must here understand by "existent," existent in the possibly imaginary universe to which the Symbol refers. The Symbol will indirectly, through the association or other law, be affected by those instances; and thus the Symbol will involve a sort of Index, although an Index of a peculiar kind. It will not, however, be by any means true that the slight effect upon the Symbol of those instances accounts for the significant character of the Symbol." (Buchler, 1955;102)

Symbols are signs that refer to objects designated by law or general ideas that cause symbols to be interpreted as something that has meaning.

The symbol will indirectly involve some index that varies.

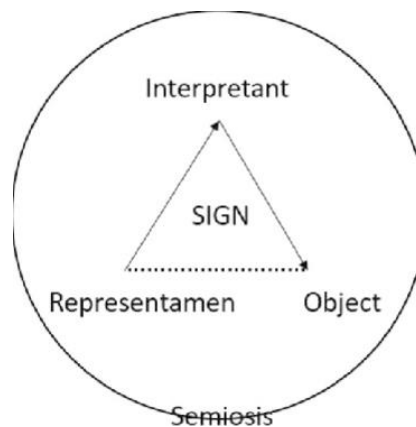
D. Triadic Model of Sign

According to Peirce, every thought is a sign, and every act of reasoning consists of the interpretation of signs. In Peirce's own words:

"A sign...[in the form of a 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 creates I call the interpretant of the first sign. The sign stands for something, its object. It stands for that object, not in all respects, but in reference to sort of

*idea. Which I have sometimes called the ground of representamen".
(Peirce 1931-58, 2.228)*

Peirce stated that there are three sides to the sign, the first side is represented (representamen), the second is the object, and the third is interpretant. He said a sign is something that means something. The sign stands as the representamen, representing something called object or referent. After the representamen is connected with the object and conceived by the perceiver in his mind, it becomes interpretant.



The explanation is as follows:

1. Sign (representamen) is the main concept that is used as material for analysis where in the sign, there is meaning as a form of interpretation of the message in question. In simple terms, signs are visual or physical and captured by humans.

1.1. Signs (representamen) are divided into three:

- 1.1.1. Qualisign is a sign by nature. An example is the color red because it can be used to show love or danger

- 1.1.2. Sinsign is a sign based on shape or appearance in reality. An example is a scream, which can mean wonder, pleasure, or pain.
 - 1.1.3. Legisign is a sign based on a generally accepted rule, a convention, or a code. An example is traffic signs.
2. Object (reference sign) is a social context that, in its implementation, is used as an aspect of meaning or referenced by the sign.
 - 2.2. Objects are classified into three:
 - 2.2.1. The icon is a sign that resembles what it represents or something, a sign that uses the same or the same character as what was intended. A sign represents a reference source through simulation or equation (Danesi, 2004: 38-39). An example is the toilet sign at the entrance (men/women).
 - 2.2.2. The index is a sign whose nature depends on the presence of denotation (actual meaning), and the index is divided into three:
 - a.** Space index refers to the location or space of an object, creatures, and events with the sign user. An example is an arrow, which can be interpreted with a descriptive word that shows something like there.
 - b.** The temporal index relates objects in terms of time. An example is a time graph with captions after and before.

- c. The persona index connects parties taking part in a situation. An example is a personal pronoun (we, me, and him).
- 3. The symbol is a sign that is determined by a rule that generally accepted or determined by mutual agreement. The symbol is a type of sign that arbitrary and conventional (Budiman: 2004: 32). An example is a rose as a symbol of love and a dove for blessing
- 4. Interpretant (use of sign) is the concept of thinking of people who use signs and reducing them to a certain meaning or meaning in one's mind about the object that a sign refers to.
 - The interpretant is divided into three:
 - a. Rheme is a sign that can still be developed because it allows it to be interpreted in different ways. For example, people with red eyes could be sleepy, sick, irritated, drunk, or just woke up.
 - b. Decisign is a sign whose interpretation is contained true relationships exist or signs that correspond to facts and in fact. An example is a road where accidents often occur, then "beware of accident-prone" signs.
 - c. An argument is a sign whose interpretive nature is generally accepted or a sign that contains reasons about something. An example is a prohibition sign on smoking

at the gas station because the gas station is an easy place to burnt.

According to Peirce, analysis of the essence of a sign leads to proof that each sign is determined by its object. First, it follows the object's properties when we call the sign of an icon. Second, it becomes a reality, and its existence is related to individual objects when we call the sign an index. Third, a definitive estimate is that it is interpreted as a denotative object as a result of habits when we call the sign a symbol (Fiske, 1982: 79).

E. Symbolism in Literature

1. Symbol

In traditional literary usage, a symbol is something that connects a word or idea with a real object, scene, or action which, although fundamentally different, has a semantic relationship. So, in certain cultures, roses can be a symbol of love, birds are a symbol of freedom, forests are a symbol of madness, or water is a symbol of life.

A symbol has both a literal meaning (what it really is) and a symbolic meaning (what it represents). In other words, a symbol must be something you can hold in your hand or draw a picture of, while the idea it symbolizes must be something you cannot hold in your hand or draw a picture of; it is a kind of figures of speech used for increasing the beauty of the text and has figurative meaning besides its literal meaning (Sadowski, 1957).

According to Peirce, the symbol is a sign without a natural relationship between the signifier and the signified and their meanings. In other words, a symbol is formed arbitrarily by cultural conventions. Based on Peirce's terminology, a symbol can be called words, names, or even labels.

2. Symbolism

The symbolism suggests that imbuing objects with an explicit means is completely different from their original purpose or function when used as a literary device. Alternative literary devices are resembling metaphor, allegory, and allusion, aid in the development of symbolism. Authors use symbolism to tie certain things which will at first appear unimportant to a lot of universal themes. The symbols then represent these grander concepts or qualities.

Symbolism in Literature is the deepness and hidden meaning in a piece of work; it is often used to represent things, a moral or a religious belief or value by symbols; for instance: scales symbolize justice, the dove symbolizes peace, the lion symbolizes courage and the cross symbolizes Christianity (Cuddon, 1998).

According to Perrine (1974), the meaning of the literary symbol should be recognized according to its context; it means that the meaning of a symbol is identified inside the text, not outside it; in addition to that, the symbol is called a symbol if we find its representative meaning different from its literal meaning (Fadaee, 2011).

In the understanding of literary work, sometimes many misunderstandings are found. It is caused by a lack of knowledge, even from not knowing what symbolism means in Literature. Because readers are accustomed to viewing a book only in terms of its narrative line and its information, they miss its symbolic meaning. The symbol offers an analogy for something undefined, not directly stated, yet part of a literary work of art. Symbolism is habitual to us. Even ordinary courtesies, like shaking hands or removing one's hat, are symbolic actions. The action has meaning only as a sign or symbol of a value that is not explicit or obvious but is understood through convention and experience. Symbolism covers multidimensional meanings, combining what is specific, what is individuated, with what is transcendent, what is universal in expression.

Symbolism covers universal meanings, combining what is specific, what is individuated, with what is transcendent, what is universal in expression.

CHAPTER III

RESEARCH METHOD

This chapter describes the research methods used in the process. It consists of research design, data, data sources, data collection, and data analysis.

A. Research Design

Researchers use literary criticism to review their studies. That is usually considered to identify, analyze and evaluate a literary work. Besides, Abrams (1981) states that literary is deals with defining, classifying, analyzing, and evaluating literature work. In addition to it, literary criticism refers to the unlimited commentary of any kind. Structuralism, sociology, philosophy, politics, psychology, and many more.

In preparing for the discussion in this research, the researcher uses Peirce's theory as a medium to analyze this story. By using this theory, the analysis focuses on studying the concept of symbolism drawn in some objects and environments. Analyze what they are and what they mean.

B. Data Source

The main data contains the words, dialogues, and sentences that will be analyzed by the researcher is the E.M. Forster's short story *The Machine Stops* which consists of 48 pages. The researcher used dialogue which indicates the symbolic meaning of several symbols in this story. This story is science fiction by E.M. Forster and published in 1909 in the Oxford and

Cambridge Review. In this research, the researcher used an E-Book published by www.feedbooks.com.

C. Data Collection

The data collection technique used in this research is to read short stories in detail carefully, understand the text in general and find specific data in detail that is in accordance with the research objectives. The following steps will be taken to collect data. The steps of collecting data are elaborated as follows:

1. The researcher does a close reading to get a comprehensive understanding and reads the whole story page to page several times.
2. The researcher takes notes on the text related to the objective and will take any significant information that will strengthen the data from the Book, e-book, internet, and other trusted resources.
3. After collecting the necessary information, the researcher classifies it systematically to match with Peirce's theory of symbols.

D. Data Analysis

There are several steps to analyze the data to achieve the main topic of the research successfully.

1. Collect the data related to the study's objective and remove the uncorrelated and irrelevant data.

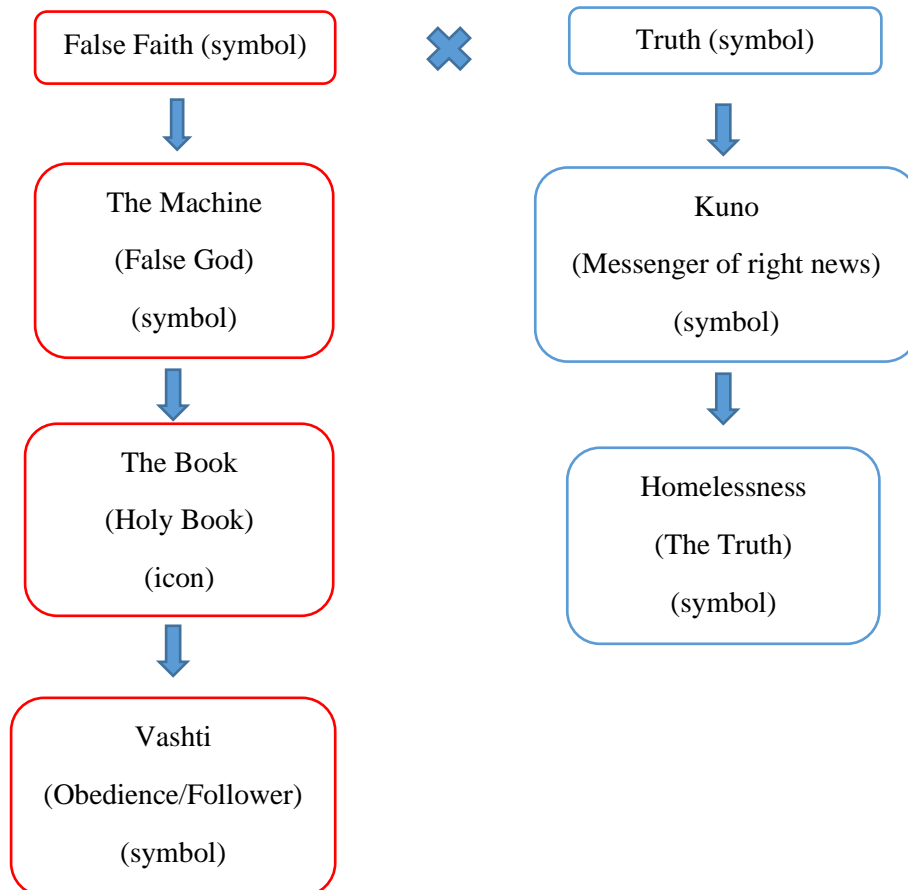
2. Classify data into suitable symbols and their meaning. Such as:
the Machine, the Book, Vashti which are symbols of false faith
and Kuno, Homelessness are symbols of truth
3. Analyze the data using Charles Sanders Peirce's theory of
symbols.
4. Making a conclusion according to the analysis and correlating it
to the research questions proposed.

CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the researcher analyzes the symbols in E.M. Forster's *The Machine Stops*. This analysis aims to answer the problem of the study proposed in the previous chapter. This analysis focuses on the symbols and their meaning throughout the story and analyze them using Peirce's theory of sign.

A. Symbols Mapping



According to the mapping above, the existence of "False Faith" as a symbol is due to the existence of the Book which acts as an icon which has a meaning as a sign that resembles what it represents or a sign that uses the

same characteristics as intended and supporting symbols that indicate it as "False Faith", among others the Machine and Vashti. While the symbol of truth is formed because of existing symbols such Kuno, and Homelessness as supports indicating "Truth".

Referring to Peirce about the symbol that "False Faith" is a symbol that is proven by the existence of the Machine, the Book and Vashti as objects that resemble false gods, guidebooks or represent scriptures, and one who lives in the Machine and worships it (interpretant) with everything that the Machine can do to meet the needs of everyone who takes shelter in it (representamen).

Truth also appears because of the symbols in short stories such as Kuno and Homelessness, each of which is related to each other. Kuno symbolizing a person who proclaims the truth about life outside the Machine as well as proof that Homelessness is for those who survive on the surface and are not as bad as those inside the Machine think.

Referring to Peirce, "Truth" becomes a symbol that is proven by Antiquity and Homelessness (interpretant) as its object which represents someone who brings news about truth and the truth itself (representamen).

B. False Faith

Belief is an inner tendency (spiritual) of a human being bound in sacred and taboo things. The form of belief from one person to another can be different because of the level of fanaticism, some have a wise and controlled fanatical attitude and some have an excessive fanatical attitude.

A high level of fanaticism can give rise to a sense of arrogance and contempt for everything outside of what one believes in.

In this case, the belief depicted in this short story is a society that lives underground with the Machine that covers all the needs of the people who live in it.

"Imagine, if you can, a small room, hexagonal in shape, like the cell of a bee. It is lighted neither by window nor by lamp, yet is it filled with a soft radiance. There are no apertures for ventilation, yet the air is fresh. There are no musical instruments, and yet, at the moment that my meditation opens, this room is throbbing with melodious sounds..."
(p.3)

According to the excerpt from the short story above, the Machine provides facilities that provide comfort for the people who live in it. According to Peirce's triadic model of sign, False Faith is a symbol that is supported by the existence of the Machine, the Book and Vashti as objects that resemble false gods, guidebooks or represent scriptures, and one who lives in the Machine and worships it (interpretant) with everything that the Machine can do to meet the needs of everyone who takes shelter in it (representamen).

1. The Machine

The Machine supports human life who live in an underground place by providing the services needed, such as air, light, food, bed, and to a higher level, there are services of music, literature, and social interaction.

"Imagine, if you can, a small room, hexagonal in shape, like the cell of a bee. It is lighted neither by window nor by lamp, yet is it filled with a soft radiance. There are no apertures for ventilation, yet the air is fresh. There are no musical instruments, and yet, at the moment that my meditation opens, this room is throbbing with melodious sounds..."
(p.3)

In the first paragraph of chapter 1, the Machine is imagined as hexagon-shaped like a beehive. As we know, a beehive is made by a bee, and they use it as the place for larva, then they feed them until growing a bee. Of course, machines and bees are different, but here the researcher sees some similarities regarding the shape of the Machine and how the Machine provides facilities to the people who live in it.

According to the story, the Machine plays an important role in influencing the conflict in the story with everything that can change the main character's thinking, like what happened to Vashti, who felt a dilemma between her love for the Kuno or obeying all the rules that were already in the Machine and her fear of the earth's surface that often he heard it was dangerous and unfit for habitation due to the years of decay. The researcher assumes that the role of the Machine is like a God with all kinds of religions that provide limits or rules that can be said to regulate everything so that it stays on track. But what needs to be underlined is, of course, the Machine is only described as a fake god and needs maintenance; of course, it is very much different from the real God.

Referring to Peirce about symbols, the Machine becomes a representation of False God (interpretant) because of its God-like nature. Its representation is everything the Machine can do as an object.

According to the description above, the Machine looks so powerful, and it has become something very important and valuable for human life

that is underground. It also becomes like the God that Vashti worships when she is feeling unwell, as Kuno says:

"You talk as if a god had made the Machine," cried the other. "I believe that you pray to it when you are unhappy". (p.5)

However, machines are also out of human control because no one understands machines. After all, their creators and those who understand the Machine have long since died. In this case, the Machine that was supposed to adapt to humans turned upside down and made humans adapt to the Machine.

"We created the Machine, to do our will, but we cannot make it do our will now. It was robbed us of the sense of space and of the sense of touch, it has blurred every human relation and narrowed down love to a carnal act, it has paralyzed our bodies and our wills, and now it compels us to worship it. The Machine develops—but not on our lies. The Machine proceeds—but not to our goal. We only exist as the blood corpuscles that course through its arteries, and if it could work without us, it would let us die". (p.28)

In this literary work, The Machine is described as a creature with many advantages that humans who depend on it feel and put aside that it is a machine that was only created by humans and will one day stop working. According to the researcher, the Machine is worshipped as a god who sustains their life underground after an event that destroys the earth's surface. It is ironic when humans submit to a machine, regard it as a real god, and praise it.

Based on the description and explanation that the Machine was originally created to meet all the needs of the people who live in it, but gradually people in the Machine begin to think that the Machine is everything. In Peirce's triadic model of sign analysis, the Machine as an

object has characteristics that reflect God's true power and that is included in the representation as proposed by Charles Sanders Peirce. The interpretant is to become a False God.

Because humans were starting to adapt to machines and think that the Machines have supported their lives all this time without knowing that it is only a machine made by humans and could stop operating or even destroy the life they had been living. They do not know anything about machine maintenance but continue to use it. The Machine not only facilitates people living underground but also makes them feel happy and safe living in it, thus making them unsocial and dulling their consciousness. It leaves them unaware of what will happen if the Machine no longer supports them

"You must remember that, before the dawn of civilization, they seemed to be an impenetrable wall that touched the stars. It was supposed that no one but the gods could exist above their summits. How we have advanced, thanks to the Machine!" (p.17)

"How we have advanced, thanks to the Machine!" said Vashti.

"How we have advanced, thanks to the Machine!" echoed the passenger who had dropped his Book the night before, and who was standing in the passage." (p.17)

"We have indeed advance, thanks to the Machine," repeated the attendant, and" (p.17)

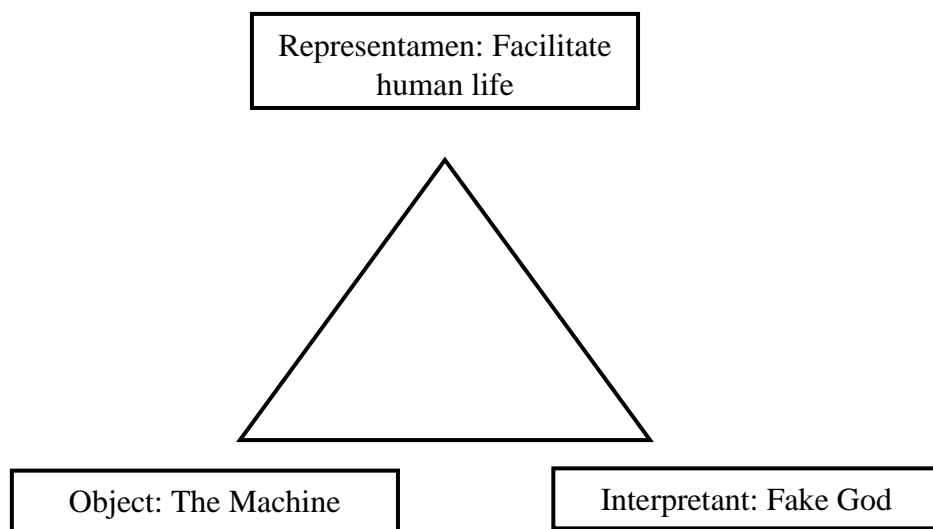
"O Machine!" she murmured, and caressed her Book, and was comforted." (p.18)

Some of the dialogue fragments from the story above prove that it is not only Vashti who thinks that the Machine is their god or savior. The Machine symbolizes god and the many people who live in it, and this attitude is ultimately dangerous, as their belief in the Machine's power blinds them to its vulnerabilities, a mistake that eventually causes their whole civilization to come crashing down around them. Before that final

disaster, the Machine had already damaged much of human nature, from the desire for deep connection with other people to the desire for harmony with nature.

Like other manufactured objects, a machine also has a maximum limit in operation. Moreover, the Machine has been operating for several years after the chaos that occurred on the surface. Gradually the quality of service provided to the people who live in it has decreased. It started from the declining water quality, the music playing began to deteriorate the sound quality, and it was based on the fact that the Machine was no longer maintained. The underground people realized that, but they couldn't do anything but protest.

According to Peirce's triadic model of sign, the Machine can be described as follow:



Explanation: As an object, the Machine has characteristics that resemble Fake God with all the things that the Machine can do, such as

providing air, light, food, shelter, various kinds of entertainment, and the needs of the humans who live in it. The sentence "Facilitate human life" stands for a symbol related to the Machine as its object. In the story *The Machine Stops*, the Machine which has character as a provider of human life facilities is a Fake God (as interpretant). Through this story, E.M. Forster describes the Machine as a God who gives a place to live and fulfills and facilitates the needs of human life who live in it.

2. The Book

The Book is a manual book for the Machine, but for Vashti, it becomes like a holy book that gives her direction to anything she needs.

"By her side, on the little reading-desk, was a survival from the ages of litter—one Book. This was the Book of the Machine. In it were instructions against every possible contingency. If she was hot or cold or dyspeptic or at a loss for a word, she went to the Book, and it told her which button to press. The Central Committee published it. In accordance with a growing habit, it was richly bound." (p.9)

Relating to Peirce's triadic model of sign, the Book as an icon and its representamen is a description of the quotation above which explains that the Book has characteristics like a holy book and the holy book itself is its interpreter.

After Kuno is angry with his mother and says:

"I will not talk to you." he answered, "until you come." (p.10),

Vashti feels sad then she grabs the Book to calm her feeling down. Vashti has considered the Book a holy book that can calm the heart and mind when she is feeling sad. In this story, the Book is described as being able to calm Vashti like a holy book.

"Again she consulted the Book. She became very nervous and lay back in her chair palpitating. Think of her as without teeth or hair. Presently she directed the chair to the wall, and pressed an unfamiliar button." (p.9)

Like a machine, a manual book is also considered a holy book because it provides guidance or direction to the reader about what machines can do and whatever is written in it becomes a guide for Vashti.

"She might well declare that the visit was superfluous. The buttons, the knobs, the reading-desk with the Book, the temperature, the atmosphere, the illumination—all were exactly the same. And if Kuno himself, flesh of her flesh, stood close beside her at last, what profit was there in that? She was too well-bred to shake him by the hand." (p.20)

Vashti's attitude toward the Book is symbolic of a fanatically religious person: she finds a great sense of security in the Book, believing it contains everything she could ever need to know. It makes the Book as its sacred text.

"Except through the vomitories, for which one must have an Egression-permit, it is impossible to get out. The Book says so." (p.21)

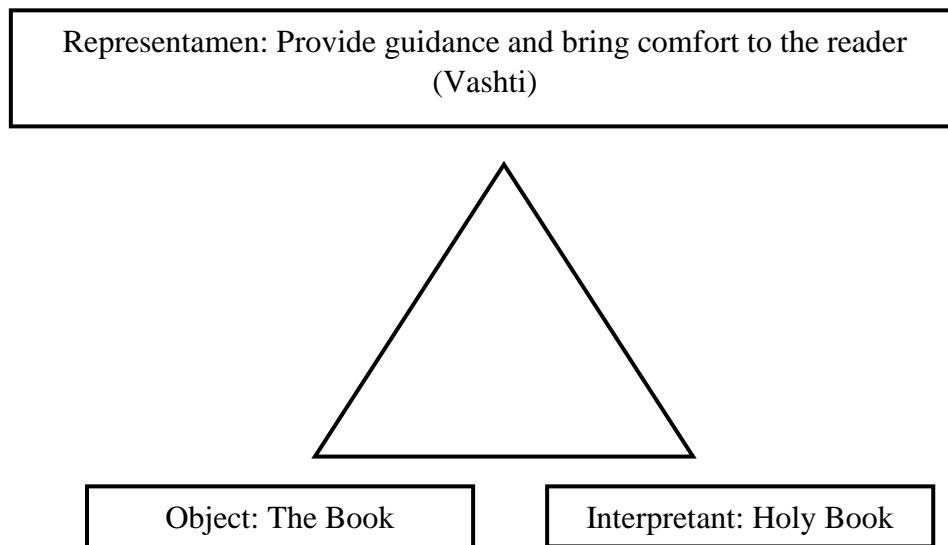
Whatever Vashti does, if it is related to the Kuno or goes to the surface and makes her confused, always refers to the Book. Further, the Book describes the scriptures we know as guidelines for behavior.

"there was still a little light and air—the atmosphere had improved a few hours previously. There was still the Book, and while there was the Book, there was security." (p.42)

The Book is included in the icon because the description of the icon according to Peirce has the meaning as a sign that resembles what it represents or a sign that uses the same characteristics as intended. In this case the Book is associated as a holy book (interpretant) which provides a comfortable feeling for Vashti when she is not feeling well (representamen).

The information that the Book gives, at that point, is valuable as long as the Machine proceeds to function—something that this society took for allowed until it was too late to halt the Machine's collapse. There are still some people who feel safe when the Book exists even though it is in a completely chaotic state and is in danger of losing their lives. Those who have fallen into bigotry are very hard to warn. The Book in this story plays its role well in making the researcher conclude that the Book in question describes the Holy Book.

According to Peirce's triadic model of sign, the Book can be described as follow:



Explanation: The Book is an object intended as a guidebook for the Machine. "Dangers of blind faith" is a sentence that represents the symbol of the Book as an object. "Dangers of blind faith" is a characteristic of the Book. Throughout the story of *The Machine Stops*, the Book becomes a guide for humans who depend on the Machine for their lives. The Book

becomes the object of praying for Vashti and kissing it, and muttering it every time in distress. In this story, the Book is told to be a belief system for humans who live in the Machine and treat the Book like a sacred text. Vashti shows a religious fanatic attitude towards the Book. Thus, the characteristics of the Book become like the Holy Book (as interpretant) for a group with certain beliefs. This story tells about the Book, which becomes a guide for people who live in it and becomes a boomerang for those who are too fanatical and blinded by mortal beliefs.

3. Mother (Vashti)

Vashti, a middle-aged woman, living alone, and her grown son Kuno also live alone. Vashti is the main character in *The Machine Stops*. Vashti becomes so dependent on machines that have made his life easier that he subconsciously assumes that machines are everything and gets angry with his son when he mentions machines:

*"I want to see you not through the Machine," said Kuno. "I want to speak to you not through the wearisome Machine."
"Oh, hush!" said his mother, vaguely shocked. "You mustn't say anything against the Machine."
"Why not?"
"One mustn't." (p.5)*

Vashti is a symbol of obedience who always worship the Machine and something about the Machine. she features a falling-out with Kuno after he tells her the story of how he got away to earth's surface, since this, for her, is crossing a line is too far.

*"Mother, you must come, if only to explain to me what is the harm of visiting the surface of the earth."(p.7)
"No harm," she replied, controlling herself. "But no advantage. The surface of the earth is only dust and mud, no advantage. The surface of*

the earth is only dust and mud, no life remains on it, and you would need a respirator, or the cold of the outer air would kill you. One dies immediately in the outer air." (p.7)

Based on the description and explanation that the Machine was originally created to meet all the needs of the people who live in it, but gradually people in the Machine begin to think that the Machine is everything. In Peirce's triadic model of sign analysis, the Machine as an object has characteristics that reflect God's true power and that is included in the representation as proposed by Charles Sanders Peirce. The interpretant is to become a False God.

In the end, Vashti goes to visit her son, and when they meet, they argue about new things that Vashti experienced during the trip. It was understandable because he had been living underground for too long with all the facilities provided by the Machine and had never seen the surface. She only knew the surface from her lectures. The Lecturer told her that the surface was unsuitable for habitation due to sunburn and other bad things.

"Here I am. I have had the most terrible journey and greatly retarded the development of my soul. It is not worth it, Kuno, it is not worth it. My time is too precious. The sunlight almost touched me, and I have met with the rudest people. I can only stop a few minutes. Say what you want to say, and then I must return." (p.20)

Here, Vashti's first experience in years of living underground without sunlight left her shocked and scared as it was something new she had experienced. In the story, it is said that Vashti's skin color is pale because she has never been exposed to the sun.

"a woman, about five feet high, with a face as white as a fungus. It is to her that the little room belongs" (p.3).

“*With a face white as a fungus*”, it can also be interpreted that Vashti has pale white skin because she never gets sunlight

*The question shocked her beyond measure.
"You are beginning to worship the Machine," he said coldly.
"You think it irreligious of me to have found out a way of my own. It was just what the Committee thought, when they threatened me with Homelessness."
At this she grew angry. "I worship nothing!" she cried. "I am most advanced. I don't think you irreligious, for there is no such thing as religion left. All the fear and the superstition that existed once have been destroyed by the Machine. I only meant that to find out a way of your own was—Besides, there is no new way out." (p.21)*

The above dialogue fragment is what Kuno said to Vashti because Kuno decided to come out to the surface on his terms without reading the manual.

*"The Machine is stopping?" her friend replied. "What does that mean? The phrase conveys nothing to me."
"Nor to me."
"He does not refer, I suppose, to the trouble there has been lately with the music?"
"Oh no, of course not. Let us talk about music."
"Have you complained to the authorities?"
"Yes, and they say it wants mending, and referred me to the Committee of the Mending Apparatus. I complained of those curious gasping sighs that disfigure the symphonies of the Brisbane school. They sound like some one in pain. The Committee of the Mending Apparatus say that it shall be remedied shortly."
Obscurely worried, she resumed her life. For one thing, the defect in the music irritated her. For another thing, she could not forget Kuno's speech. If he had known that the music was out of repair—he could not know it, for he detested music—if he had known that it was wrong, "the Machine stops" was exactly the venomous sort of remark he would have made.(p.38)*

From the dialog above, Vashti experiences mood swings and her mind begins to open to her son's words. this is also experienced by people who live underground. they started to panic and made a fuss by attacking the central committee in charge of the Machine. here they are shouting:

*"Some one of meddling with the Machine—" they began.
"Some one is trying to make himself king, to reintroduce the personal element."*

*"Punish that man with Homelessness."
"To the rescue! Avenge the Machine! Avenge the Machine!"
"War! Kill the man!"(p.40)*

As a form of their protest and still think that the Machine that has facilitated them is everything. At this point, they still deny that it is a machine and not a God who never breaks down or even dies. still symbolizes people's beliefs that are not easy to change even if the belief is wrong.

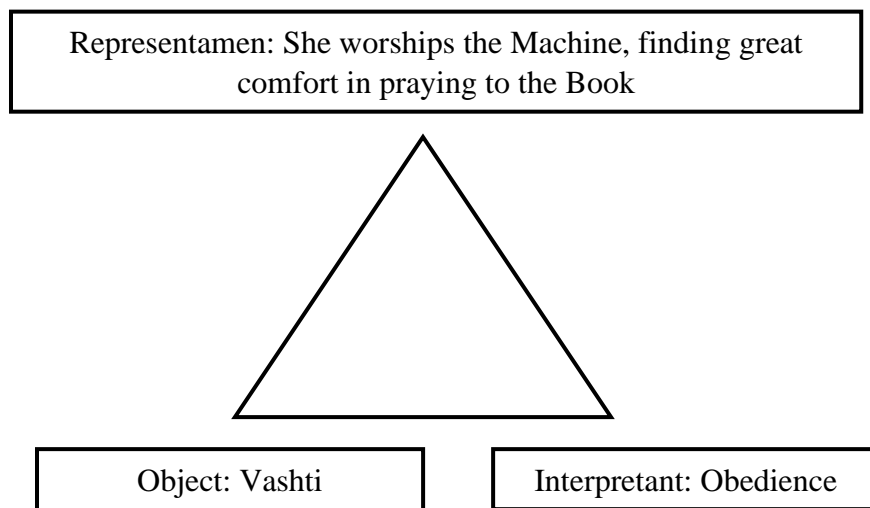
*"Where are you?" she sobbed.
His voice in the darkness said, "Here."
Is there any hope, Kuno?"
"None for us."
"Where are you?"
She crawled over the bodies of the dead. His blood spurted over her hands.
"Quicker," he gasped, "I am dying—but we touch, we talk, not through the Machine."
He kissed her.
"We have come back to our own. We die, but we have recaptured life, as it was in Wessex, when Ifrid overthrew the Danes. We know what they know outside, they who dwelt in the cloud that is the colour of a pearl."
"But Kuno, is it true? Are there still men on the surface of the earth? Is this—tunnel, this poisoned darkness—really not the end?"
He replied: "I have seen them, spoken to them, loved them. They are hiding in the midst and the ferns until our civilization stops. Today they are the Homeless—tomorrow—"
"Oh, tomorrow—some fool will start the Machine again, tomorrow."
"Never," said Kuno, "never. Humanity has learnt its lesson."
As he spoke, the whole city was broken like a honeycomb. An air-ship had sailed in through the vomitory into a ruined wharf. It crashed downwards, exploding as it went, rending gallery after gallery with its wings of steel. For a moment they saw the nations of the dead, and, before they joined them, scraps of the untainted sky." (p.47)*

The dialogue fragment above reinforces that Vashti worships the Machine too much as a form of blind fanaticism (interpretant) so that her regret that it is too late for the truth conveyed by Kuno is buried deep with herself and Kuno as the Machine collapses, which has been supporting life underground.

According to Peirce's triadic model of sign, the characteristic of Vashti (object) who worships the Machine too much includes the form of the representament and thus makes him ignore any symptoms that indicate the end of the Machine's era.

In this story, Vashti realizes that her son is not lying and wants to be free from the place that has held him captive for years, but it is too late because the Machine is completely dead, and there is chaos and damage everywhere. In the end, regret always comes last when everything considered worthless turns out to be very valuable and cannot repeat the opportunity.

According to Peirce's triadic model of sign, Vashti symbolizes obedience can describe as follow:



Explanation: The representamen above reflects a characteristic that is related to Vashti as an object. In *The Machine Stops*, the representamen means obedience (as interpretant). E.M. Forster describes Vashti as a person

who worships the Machine and feels comfortable when hugging the Holy Book which is symbolized by the Book. The researcher can conclude that what Vashti is doing is a form of the fanaticism of false belief and faith.

C. Truth

Truth is conformity between facts and reality that does not change or change by a certain period and existing conditions. The components of the theory of truth are; correspondence, coherence, and pragmatic. (Patawari, 2019).

The truth referred to in the short story by E.M. Forster with the title *The Machine Stops* is about the truth which throughout the story is always denied by Vashti even though the one who conveys the news about the truth is his own son, namely Kuno. Kuno repeatedly told her mother that what Vashti had been doing all along was a form of blind bigotry.

*"I want to see you not through the Machine," said Kuno. "I want to speak to you not through the wearisome Machine."
"Oh, hush!" said his mother, vaguely shocked. "You mustn't say anything against the Machine."
"Why not?"
"One mustn't." (p.5)*

The dialogue excerpt above is proof that Vashti doesn't want Kuno to talk about the Machine. And according to Pierce's triadic model of sign, Truth is a symbol that can be proven by the existence of Antiquity and Homelessness. Each supporting symbol interprets the messenger of truth and the truth itself (interpretant). The representation is that the words that Kuno said came true even though in the end all the people living inside the Machine had to become extinct because of the collapse of the Machine

which was warned by Kuno and Vashti who found out too late that his son had been telling the truth and he never believed it.

"But Kuno, is it true ? Are there still men on the surface of the earth ? Is this—tunnel, this poisoned darkness—really not the end?"
He replied: "I have seen them, spoken to them, loved them. They are hiding in the midst and the ferns until our civilization stops. Today they are the Homeless—tomorrow—"
"Oh, tomorrow—some fool will start the Machine again, tomorrow."
"Never," said Kuno, "never. Humanity has learnt its lesson."

1. Son (Kuno)

Kuno is Vashti's son who lives separated from his mother. Kuno acts like a young man who is always curious about the outside world, making him love adventure. He incorporates a profound appreciation for the normal world, drawn to the scenes and star groupings he sees while traveling on board air-ships, and captivated by the slopes he sees upon developing to earth's surface. In contrast to Vashti's compliant demeanor, Kuno likes to transgress built-up boundaries, as illustrated in his nonsensical assurance to "find himself possesses a way out" to earth's surface instead of asking for an exit allowed through appropriate channels.

"You talk as if a god had made the Machine," cried the other. "I believe that you pray to it when you are unhappy. Men made it, do not forget that. Great men, but men. The Machine is much, but it is not everything." (p. 5)

There is evidence that Kuno saw what Vashti did not. Like a star, the earth's surface, which is not like his mother imagined, and a person he hasn't seen.

According to the triadic model of sign, Kuno is an object that interprets someone who knows the truth about something good beyond the

Machine and conveys it. As well as the representative who explains that Kuno as interpreted is everything he does in this short story. Kuno is a symbol of messenger of truth. He is deeply critical of his society's worship of the Machine, insisting that the Machine is a creation of human beings, not an inexplicable divine entity. He is the only one in his society (underground society) who has humanity because he disagrees with the Machine that has become so revered and glorified that it creates the thought that the Machine can do everything.

"The truth is," he continued, "that I want to see these stars again. They are curious stars. I want to see them not from the air-ship, but from the surface of the earth, as our ancestors did, thousands of years ago. I want to visit the surface of the earth." (p.6)

"The four big stars are the man's shoulders and his knees. The three stars in the middle are like the belts that men wore once, and the three stars hanging are like a sword." (p.6)

He features profound confidence in humankind, feeling nearly otherworldly association with humanity's past. He believes that society will survive the Machine's danger (destructiveness) and one day will recognize their mistakes and reconnect with what is best in their possessed nature. Kuno tries to warn his mother about the vulnerability of a machine and the devastation it can cause. As far as it has been seen that the Machines can make humans adapt to them, and no more maintenance is done on the Machines themselves because the creators and people who understand the Machines are dead.

"He refused to visualize his face upon the blue plate, and speaking out of the darkness with solemnity said:

"The Machine stops."

"What do you say?"

"The Machine is stopping, I know it, I know the signs."

She burst into a peal of laughter. He heard her and was angry, and they spoke no more.

"Can you imagine anything more absurd?" she cried to a friend. "A man who was my son believes that the Machine is stopping. It would be impious if it was not mad." (p.37)

He realizes the signs from the Machine, and it is about to stop. He warns his mother, but his mother thinks he is joking. This symbolizes that when someone has too much faith in a belief, whether it is a good or bad belief, the first thing they do is reject news that comes from outside their community. Nowadays, even old thoughts will still refute things that they think are new and true.

According to Peirce's triadic model of sign, Kuno is indeed an object that symbolizes or interprets someone who carries a message of truth (interpretant). Everything is clear through the dialogue in this short story, as he reminds of the symptoms that arise from the Machine which will soon stop operating and tells Vashti that there is a better life on the surface and people on the surface (Homelessness) do not as bad as what the underground people (representamen) preach.

"He kissed her.

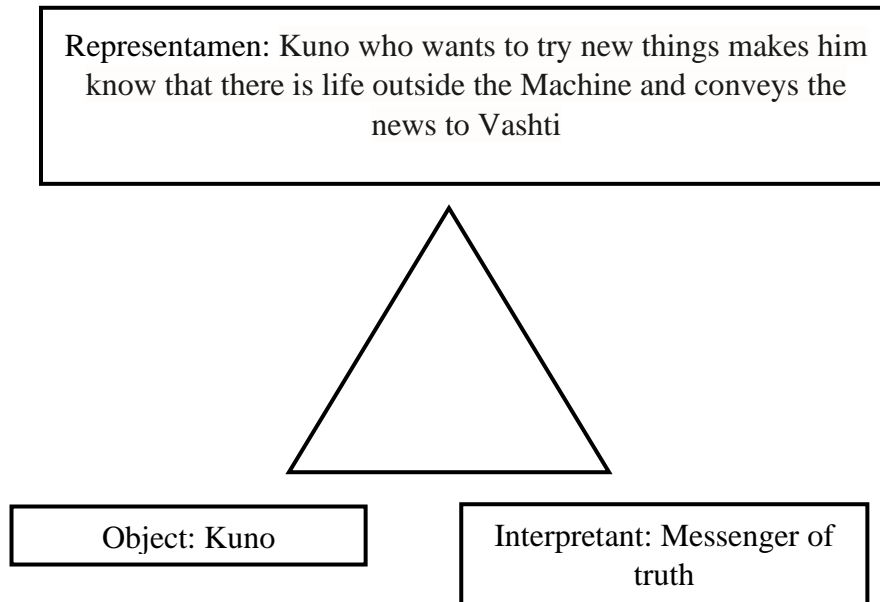
"We have come back to our own. We die, but we have recaptured life, as it was in Wessex, when Ifrid overthrew the Danes. We know what they know outside, they who dwelt in the cloud that is the colour of a pearl."

"But Kuno, is it true ? Are there still men on the surface of the earth ? Is this—tunnel, this poisoned darkness—really not the end?"

He replied: "I have seen them, spoken to them, loved them. They are hiding in the midst and" (p.47)

Finally, Kuno fulfilled his desire to feel the surface, even if only for a moment, and managed to tell his mother before they were both crushed by the rubble and eventually died.

According to Peirce's triadic model of sign, Kuno symbolizes messenger of truth can describe as follow:



Explanation: The representamen above reflects a characteristic that is related to Kuno as an object, and in *The Machine Stops*, the representamen means messenger of truth (as interpretant). Kuno is described as having different characteristics from her mother (Vashti). Kuno had the desire to see the surface and explore it. His knowledge of things beyond the Machine and the surface makes him want to save his mother and people who adore Machine too much and don't realize the disaster they are about to experience.

2. Homelessness

Homelessness are human beings who have somehow adapted to living on the outer surface, outside of the Machine's control. Homelessness symbolizes people who are free and live on the surface of the earth and are

not tied to anything like people who live underground. Homelessness and underground people are very different, even though life is full of facilities provided by machines but in fact, they live in restraint and in the end they die because of machines that cause destruction to their world.

"I did not get an Egression-permit."

"Then how did you get out?"

"I found out a way of my own."

The phrase conveyed no meaning to her, and he had to repeat it.

"A way of your own?" she whispered. "But that would be wrong."

"Why?"

The question shocked her beyond measure.

"You are beginning to worship the Machine," he said coldly.

"You think it irreligious of me to have found out a way of my own. It was just what the Committee thought, when they threatened me with Homelessness."

At this she grew angry. "I worship nothing!" she cried. "I am most advanced. I don't think you irreligious, for there is no such thing as religion left. All the fear and the superstition that existed once have been destroyed by the Machine. I only meant that to find out a way of your own was—Besides, there is no new way out."

"So it is always supposed."

"Except through the vomitories, for which one must have an Egression-permit, it is impossible to get out. The Book says so."

"Well, the Book's wrong, for I have been out on my feet." (p.20-21)

"We have come back to our own. We die, but we have recaptured life, as it was in Wessex, when Ifrid overthrew the Danes. We know what they know outside, they who dwelt in the cloud that is the colour of a pearl."

"But Kuno, is it true? Are there still men on the surface of the earth? Is this—tunnel, this poisoned darkness—really not the end?"

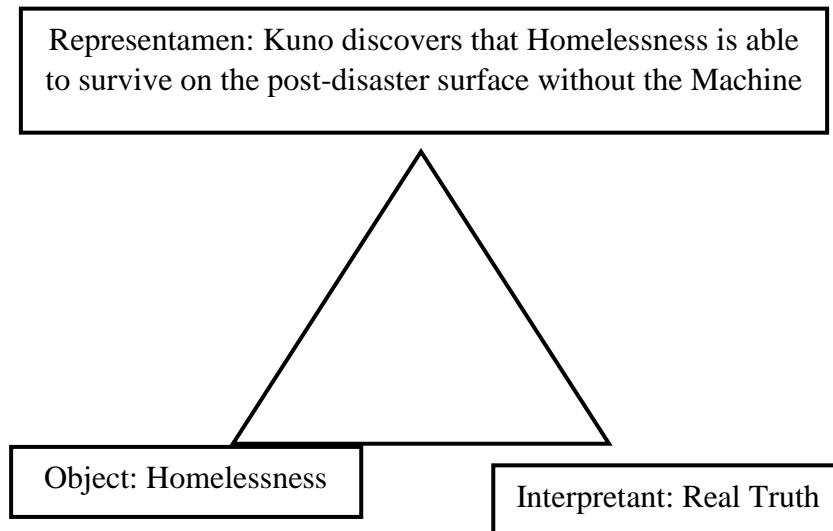
He replied: "I have seen them, spoken to them, loved them. They are hiding in the midst and" (p.47)

Kuno finds truth in these "Homelessness," as they are proof that humanity may survive the Machine's downfall and regain their communion with nature that they lost in their retreat underground.

Referring to Peirce's triadic model of sign, Homelessness is an object that symbolizes truth (interpretant) as well as a representative that supports it, namely the fact that homeless people are able to live well on the surface

without relying on the Machine which has buried everyone living in it, including Vashti and Kuno. and all the Book that those poor people have.

According to Peirce's triadic model of sign, Homelessness symbolizes real truth and can be described as follow:



Explanation: The representamen in this story stands for a symbol related to Homelessness as an object. According to the story, Homelessness is rumored to be cruel and always endanger people from underground. All those rumors were unfounded when the Kuno felt the surface and watched the Homeless live life naturally on the surface and peacefully. In *The Machine Stops*, the representamen has a meaning as a real truth (interpretant). Even though they live without the Machine, in the end, they continue their life when the Machine collapses and eliminates life underground.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

After analyzing E.M. Forster's *The Machine Stops*, the researcher concludes a few points such as the author uses nouns as characters by adding capital letters and giving life and symbolizing something so that these objects really affect the whole story. Even a term with a definite meaning, such as "Homelessness" here, can change its meaning because of something in the story.

The conflict between the two main characters, Vashti and Kuno, is very interesting because these two characters have different characterizations. Vashti loves her son, but she also obeys the rules of the Machine and is too afraid to go out and feel the earth's surface. Kuno is described as very adventurous and dares to do things that his mother doesn't even break the rules of the Machine not to go to the earth's surface. Still, on the other hand, he really cares about his mother even though in the story they often argue, but in the end, they can be together even though the wreckage of the Machine is hit, which costs both of their lives.

Through this research, the researcher can describe the symbols of false faith and truth and objects or other symbols that support its existence symbol false faith dan truth in the short story. The first meaning is the Machine which is described in such a way as to create a symbol of a fake god that the people worship in it. Secondly, the Book is a guide for people

to interact with the Machine; through the descriptions written in the short stories, the researcher concludes that it symbolizes the holy book. The third is Vashti, who is obedient and feels safe in the Machine throughout the story. Moreover, she also owns the Book. The fourth is Kuno, who symbolizes the truth of all forms of falsehood in the Machine, but no one believes in him, even Vashti, his mother. The fifth is Homelessness; in the story, it is only mentioned in detail in the last chapter, but it could be something that symbolizes the truth based on the dialogue by Kuno. All of the existing symbols or objects strongly support each symbol, namely symbols for false faith and truth.

B. Suggestion

To improve literary criticism on Edward Morgan Forster's *The Machine Stops*, researchers suggest further criticism by applying other disciplines that are relevant to the entire contents of the short story, including themes, characters, characteristics, plot, settings, point of view, style of language. The researcher suggests analyzing this novel with several approaches, for example psychological or author's background because no previous research has been found with this approach. Due to the many possible approaches that can be applied to this short story, the researcher prefers to apply the approach that is mastered by the next researcher.

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