



## semiotics analysis of signs of virtues and vices in Si Pitung and Robin Hood

**CHOIRUN NISA**

Universitas 17 Agustus 1945 Surabaya, Indonesia  
chrnnisa194@gmail.com

**PININTA VERONIKA SILALAH**

Universitas 17 Agustus 1945 Surabaya, Indonesia  
pininta@untag-sby.ac.id

**Abstract.** This research investigates the folktales of Si Pitung and Robin Hood to identify signs of virtue and vice. The study uses these two stories to analyze the meanings of virtues and vices through Pierce's semiotic approach. Employing a descriptive qualitative method, the research describes the signs of virtues and vices within the tales. Pierce's theory serves as the theoretical framework, illustrating the relationship between the object (referent), representamen (words), and interpretant (reference). The objects in the folktales are virtues and vices, while the representamen are the utterances of Si Pitung and Robin Hood. The findings reveal twelve interpretant signs in the folktale utterances, including faith, helpfulness, loyalty, patience, politeness, responsibility, wisdom, steadfastness, courage, greed, revenge, authoritarianism, cruelty, slander, and cunning. The study identifies 9 (nine) types of virtue, namely courage, temperate, generous, patience, friendly, modesty and truthfulness and witty. And four types of vices—surly, boastfulness, cowardice and witty. In Si Pitung, modesty is shown by students towards the teacher, whereas in Robin Hood, modesty is demonstrated by followers towards the leader. This research elucidates how values of virtue and vice are signified and comprehended, and how folktales can reflect and shape societal values.

**Keyword:** semiotics, signs, folktales, triadic relation.

### INTRODUCTION

Folktales usually carry a moral message (Sayeef, 2019). Folktales reflect and convey the virtues and vices that are respected in society. Folktales refer to moral qualities that are considered good through the characters, storylines, and moral messages conveyed. Meanwhile, folktales also convey messages about vices to be used as lessons in human life. Folktales can convey messages or moral teachings through the story. Folktales function as a medium for transmitting values and messages from one generation to the next. With semiotic studies, folktales can be seen as a sign system that can convey certain messages through symbols known in the culture.

Semiotics is the study of how meaning is created (Lamarque & Asher, 1997). Meaning represents an object or action functioning as a sign. Signs can take the form of words, images, actions, and other objects that convey meaning. Semiotic analysis interprets meaning in literary works as signs. According to Pierce (Short, 2007), a sign is anything

that determines something else (its interpretant) to refer to an object in the same way, making the interpretant a sign itself.

The Indonesian folktale of Si Pitung originates from Betawi, in Jakarta. This story is about a warrior from a humble family who helps people oppressed by the Dutch by redistributing wealth from the rich to the needy. Si Pitung, a martial arts master, is celebrated as a hero in the Tanah Abang area. This folktale is chosen for its positive messages, illustrating resistance to oppression and injustice, and highlighting the social life of Indonesians during Dutch colonization.

Similarly, the English folktale of Robin Hood, set in England, tells of a nobleman's son who, despite his wealthy background, fights against social injustice. During a time of great hardship for the poor, and amidst wars and colonization by the rich, Robin Hood's father, Robert, is killed, and their estate is stolen. This folktale was chosen for its moral lessons and depiction of medieval England's social injustices, particularly between the ruling class and the poor.

This research is similar to previous studies. First by Ruslan et al. (2021), titled "Discourse and Identity in the Indonesian Short Animation 'Si Pitung,'" discusses how Betawi cultural identity and discourse are depicted in the short animation produced by Kastari. It portrays Si Pitung as a hero embodying justice and truth, formed through collective consciousness and social cognition, highlighting heroism within social imagination.

Another study by Plancak Jeremic, S. (2020), titled "Visual Language in Animation: The Use of Semiotic Function in Appealing Character Design in Disney's Robin Hood," explores the use of semiotic functions and stereotypes in Disney's character designs. It analyzes how meaning is created and communicated through visual signs and symbolic meanings in Robin Hood.

This research differs by applying Pierce's theory of Representamen, objects, and interpretants to analyze signs of virtue and vice in the folktales of Si Pitung and Robin Hood, both sharing the theme of heroism. The study uses these folktales to examine virtues and vices depicted through their signs.

Based on this framework, the study aims to analyze signs of virtue and vice in Si Pitung and Robin Hood using Charles Pierce's theory. Pierce's semiotic text analysis is chosen for its relevance in depicting real-life virtues and vices. The study will explore these meanings in the folktales.

## LITERATURE REVIEW

### Previous Study

Several studies have focused on semiotic analysis. The first study, conducted by Pininta Veronika Silalahi (2023) and titled "Signifying The Sign of Breakup of A Couple of Lovers In Six Selected Batak Toba Songs," aimed to identify the meanings of breakup as represented in six selected songs. This research used a descriptive qualitative method and applied Charles S. Pierce's semiotic approach. The study found various themes in Toba's song lyrics, including heartbreak, sadness, loyalty, curses, profanity, sweet memories, gratuitous acts, and despair.

The second study, "The Meaning of Religious Value Symbols in The Novel Api Tauhid by Habiburrahman El Shirazy: Charles Sanders Peirce's Semiotic Study," was conducted by Wiya Asmanijar, Herman J. Waluyo, and Muhammad Rohmadi (2020). This study examined the religious value signs in the novel "Api Tauhid" by Habiburrahman El Shirazy using a narrative qualitative method and Pierce's semiotic theory. The findings identified three parts of religious values in the novel: Aqidah, Sharia, and Akhlaq. This

research differs from the current study by focusing on novels to represent religious values, while the current research analyzes signs of virtue and vice in folktales.

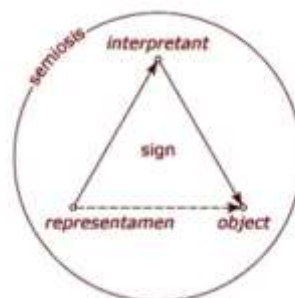
The third study, "The Analysis of Amish's Purity Symbol in 'Plain Truth' Novel by Jody Picoult," conducted by A. Ilah Nurul Falah, Muhammad Yahya, Ibrahim, and Ria Reski Agustiani (2024), aimed to explore the Amish purity symbols in the novel "Plain Truth." This research combined Pierce's semiotic theory with Kennedy's symbol theory. The study identified three types of symbols in the novel: Characters, Objects, and Actions, with purity being depicted through characters like Aaron Fisher, objects like bearded men and Amish women's clothing, and actions involving carriages and horses.

The current research differs from these previous studies by focusing on the semiotic analysis of signs of virtue and vice in the folktales of Si Pitung and Robin Hood. While the previous studies examined breakup signs, religious values, and purity symbols in songs and novels, this research uses Charles S. Pierce's semiotic theory to analyze the representation of virtue and vice in two folktales, identifying differences between these signs in the stories of Si Pitung and Robin Hood.

### Semiotics

Semiotics is the study of signs and how they create meaning. The term comes from the Greek word "semeion," meaning sign. Pierce (1914) describes signs as anything that refers to something else for somebody in some capacity (Chandler, 2007, p. 29). Semiotics is seen as a theory of the production and interpretation of meaning (Silalahi, 2023). Meaning arises through the use of actions or objects functioning as signs in relation to other signs.

Pierce C.S. identifies three essential elements for study and analysis: representamen, object, and interpretant. These elements form the foundation of Pierce's semiotic theory, which focuses on their relationship, termed 'semiosis' (Chandler, 2007, p. 30). Semiosis is the process of meaning-making in a sign, starting with the representamen, referring to an object, and resulting in the interpretant. This triadic relationship is often represented as a triangle:



**Figure 2.1 Peirce's Triadic Relation**

**Source:** Silalahi, P. V. (2023). Signifying The Sign In Breakups Of A Couple Of Lovers In Six Selected Batak Toba Song. *TANDA: Jurnal Kajian Budaya, Bahasa dan Sastra*, 3(1).

1. **Representamen:** The primary component used for analysis, where the sign carries meaning and conveys a message. It can be in the form of words, images, or sounds—anything perceptible by the senses, such as smoke symbolizing fire.
2. **Object:** The thing to which the sign refers, encompassing physical objects, concepts, narratives, or ideas. It represents the matter, event, relationship, quality, law, or argument depicted by the representamen. For example, the object is the fire that produces smoke.

3. **Interpretant:** The understanding or interpretation derived from the representamen and the object it represents. It is the conceptual thought or meaning that an individual associates with the sign. For instance, the interpretant is the realization that smoke indicates the presence of fire nearby.

Using Pierce's semiotic theory, researchers can adjust their understanding to analyze signs in communication and cultural messages, identifying the meanings of objects based on the representamen, object, and interpretant.

### **Virtue**

According to Aristotle (Wilburn, 2020), virtue is a balanced approach to behavior, where a virtuous person acts neither excessively nor insufficiently in terms of desire, emotion, and taste. Virtue involves the will to do good, as humans inherently strive to perform good deeds for themselves. However, good actions must also be accompanied by good intentions. Virtue is generally considered noble and valued by society, bringing about good outcomes or actions. It helps individuals choose appropriate behaviors and contributes to building a stronger community.

Aristotle (Wilburn, 2020) describes virtue as the middle ground between two extremes. He further explains:

“Virtue, therefore, is a state of character that has to do with choice, which lies in a middle way, namely, a middle way relative to us, determined by a rational principle, and by which a man of practical wisdom would determine it. Now it is a mean between two vices, that which depends on excess and that which depends on defect; and again it is a mean because the vices respectively fall short of or exceed what is right in both passions and actions, while virtue both finds and chooses that which is intermediate.”

For example, courage is the virtue between the extremes of cowardice and recklessness. Cowardice involves fleeing from danger, while recklessness involves taking unnecessary risks. Courage, as a virtue, lies at the balanced middle point between these two extremes. Some of the virtues identified by Aristotle include:

**Table.2.1 Some of Virtues by Aristoteles in (Wilburn, 2020)**

<b>Excess</b>	<b>Virtue</b>	<b>Deficiency</b>
Recklessness	Courage	Cowardice
Unrestrained	Temperate	Insensible
Wasteful	Generous	Stingy
Vanity	Humility	Timid
Impatience	Patience	Lack of Spirit
Boastfulness	Truthfulness	Understatement
Clownish	Witty	Boring
Flattery	Friendly	Surly
Shameless	Modesty	Shyness

## Vices

According to Aristotle, vice is a condition of character that represents either the deficiency or excess of a particular trait, contrasting with virtue. This idea is highlighted in his book "Nicomachean Ethics, Bk 2, Section 2" (Wilburn, 2020):

"Now, virtue is the middle way between two vices, that which depends on excess and that which depends on defect; and again, virtue is the middle way because the vices each lack or exceed what is right in passion and action, while virtue finds and chooses what is between the two."

Aristotle argued that the good life is one that achieves balance in every trait. Virtue is realized by finding and maintaining a middle ground between two extremes—excess and deficiency. In contrast, vice, whether as a deficiency or an excess, deviates from this balance, thus being considered bad behavior.

## METHOD

This study used the semiotic approach by Pierce to analyse data. This study employs Pierce's semiotic approach to analyze the data, focusing on the concepts of virtue and vice in folktales. The representamen is the utterance, and the interpretant is the meaning derived from the representamen and the signs identified through the triadic relationship of object, representamen, and interpretant.

The research utilizes qualitative methods, which are typically used for identification, description, and explanation creation (Crabtree, 1999). Qualitative research involves a comprehensive descriptive explanation, making it suitable for data collection in the form of words. Descriptive research aims to collect data that can be accurately and thoroughly described (Bogdan & Biklen, 1998). This study uses Pierce's semiotic theory to examine the signs of virtues and vices in the folktales of Si Pitung and Robin Hood.

The research question formulated in this article is: What are the signs of virtues and vices represented in the folktales of Si Pitung and Robin Hood? What are the differences between the signs of virtues and vices in Si Pitung and Robin Hood? Data from the folktales Si Pitung and Robin Hood are analyzed and categorized according to the signs they contain to find out the messages about virtues and vices they convey. The utterances are then chosen and categorized in accordance with Pierce's triadic relationship described in (Silalahi, 2023), Representamen, Object and Interpretant.

## RESULT AND DISCUSSION

The object of the two folktales, Si Pitung and Robin Hood, is on virtues and vices. The representamen, or utterances from the folktales, and the interpretant, the meanings derived from these utterances, are identified through the triadic relationship between object, representamen, and interpretant. Twelve interpretant signs were identified in the utterances. The virtues include friendly, generous, patience, modesty, temperate and courage. while the vices include surly, boastfulness, cowardice and impatience. The findings are summarized in the table below.

**Table 4.1 Sign found in the utterance of folktales**

No	Types of Signs of Virtues and Vices	Title of the folktales	
		Si Pitung	Robin Hood
1	Friendly	3	3
2	Generous	4	2
3	Patience	2	2
4	Modesty	4	3
5	Temperate	2	3
6	Courage	2	2
7	Truthfulness	2	4
8	Witty	3	2
9	Surly	4	2
10	Boastfulness	1	1
11	Cowardice	1	1
12	Impatience	2	1

The table above indicates that the folktales of Si Pitung and Robin Hood contain signs of both virtues and vices. However, not every utterance in the folktales reflects all types of virtues and vices.

#### **A. Signs of virtues and vices**

##### **Sign of friendly**

The representamen for the interpretant 'friendly' is represented in the followings:

“*Assalamualaikum*” (Si Pitung: Line 2, 30)

“*Saya senang melihat kau rajin’ ... Terima kasih*” (Si Pitung: Line 12-13, 30)

“*‘Thank you, lady, I will not forget your kindness,’ replied Robin, bowing low*” (Robin Hood: Line 19, 15)

“*Good Morning, Little John, said Robin.*” (Robin Hood, Line 9, 17)

In the folktale Robin Hood, the object for "friendly" in the utterances on pages 32 and 30 is gratitude and respect. The interpretant of "friendly" in the utterance "*Assalamualaikum*" from the folktale Si Pitung on these pages shows that Kong Haji appreciates his student's presence and wishes to start a conversation with Si Pitung. The phrases that begin and end a conversation serve different purposes: at the end, it indicates the speaker is about to leave. Additionally, the phrase "Terima kasih" on page 32 expresses gratitude from Si Pitung to Kong Haji.

Similarly, in the Robin Hood folktale, the object for "friendly" in the utterances on pages 15, and 17 is also gratitude and respect. The interpretant of "friendly" in the phrase "Thank you" on pages 15 shows that Robin appreciates the kindness of The Sheriff and his wife for their hospitality and food. In the sentence "Good morning" on page 17, Robin greets his henchman first, demonstrating respect for others regardless of their status as subordinates.

### Sign of generous

The representamen for the interpretant 'generous' is represented in the followings:

*"Tung, Tolong Nyak lagi, ya. Carikan jagung muda di kebun. Carikan juga daun singkong dan daun ketela untuk lengguk"* (Si Pitung: Line 6, 15)

*"Tung, tolong jemurkan ikan ini di atap atas, ya! Kalau sudah kering, kan gampang digorengnya"* (Si Pitung: Line 18, 14)

*"kita rampok orang-orang kaya. Hasilnya, kita bagi-bagikan kepada orang-orang yang membutuhkan."* (Si Pitung: Line 18, 64)

*"He clapped Allan on the shoulder and told him to cheer up, for, said he, 'tomorrow is your wedding day.' Then he asked how far it was to the church where this wedding was to take place."* (Robin Hood: Line 2, 11)

In the folktale Si Pitung, the object for "generous" in the utterances on pages 14, 15, and 64 is "helpful." The interpretant of "generous" is depicted through actions that lighten others' burdens, as illustrated by the utterances "Tung, tolong jemurkan ikan ini di atap atas, ya!" Si Pitung consistently helps others, especially his family and his teacher, Kong Haji. He assists Kong Haji daily in exchange for learning the martial arts he admires. Besides helping his teacher, Si Pitung also helps his parents and supports the poor in his village by redistributing wealth taken from the rich.

Similarly, in the folktale Robin Hood, the object for "generous" is "helpful." The interpretant of "generous" is demonstrated in the utterance "He clapped Allan on the shoulder and told him to cheer up." This shows that Robin Hood consistently aids the poor by providing them with necessary items, making a lasting impression on those he helps due to his acts of kindness.

### Sign of patience

The representamen for the interpretant 'patience' is represented in the followings:

*"Dengan tersenyum, si Pitung memberikan golok itu kepada Bang Sapri 'Ini Bang Sapri. Saya minta maaf dan permissi' "* (Si Pitung: Line 4, 57)

*"It is nothing,' laughed Robin. 'This young fellow and I have been having a fight. He cracked my crown and then tumbled me into the river.'" (Robin Hood: Line 6, 8)*

*"Robin laughed as much as any one. At last he said, 'Now, Will, don't you think that is enough?'"* (Robin Hood: Line 8, 9)

The object of patience is forgiveness. In the folktale Si Pitung, the interpretant of patience is shown in the phrase "Dengan tersenyum." Instead of retaliating against the thieves who stole his money, Si Pitung chose to avoid confrontation and handle the situation calmly. He resolved the conflict by giving in and not escalating the problem, ultimately leaving and apologizing out of respect for his elders.

Similarly, in the Robin Hood folktale, the object of patience is also forgiveness. The interpretant of patience is evident in the phrase "Now, Will, don't you think that is enough?" This demonstrates Robin Hood's control over his emotions when he was thrown into the river by Little John during their quarrel. Robin did not allow Will to seek revenge against Little John. Instead, Robin showed a generous heart, patiently forgiving mistakes and acting kindly when apologized to.

### Sign of temperate

The representamen for the interpretant 'temperate' is represented in the followings:

*"Si Pitung tetap berdiri tenang. Ia merasa perbuatannya itu berlebihan. Berkelahi, berperang diharuskan jika kebajikam dikhianati"* (Si Pitung: Line 10, 56)

*"Now," said Robin, 'seeing we have all come to church it is a pity there should be no wedding. Let the lady choose of all these fine men which she will have.'* (Robin Hood: Line 9, 12)

In the folktale Si Pitung, the object for "temperate" in the utterances on pages 56 is being calm in confronting enemies. The interpretant of "temperate" is illustrated in the sentence "Si Pitung berdiri dengan tenang." When fighting the person who had stolen his money, Si Pitung remained calm, believing that responding to crime with crime would be harmful and excessive, so he chose to give in. Si Pitung believed that fighting and resistance were only justified in the face of betrayal. When the poor people of Rawabelong were mistreated and had their property forcibly seized by the Dutch Government, Si Pitung took responsibility and acted to seek justice for them, ensuring that their rights were restored. Si Pitung faced challenges with courage, relying on the wisdom he believed was granted by God.

In the folktale Robin Hood, the object for "temperate" in the utterances on pages 12 is being calm yet firm in leadership. The interpretant of "temperate" is shown in the sentence, "seeing we have all come to church it is a pity there should be no wedding. Let the lady choose of all these fine men which she will have." Robin deals with situations wisely and firmly, such as confronting Christabel's parents, who were determined to marry her off to a man she did not like. Robin allowed Christabel to choose her preferred partner and firmly opposed her parents' decision.

### Sign of courage

The representamen for the interpretant 'courage' is represented in the followings:

*"Aku tidak mau menyerah. Aku tidak pernah punya jimat, Heyne. Jimatku adalah kepercayaanku kepada Tuhan Yang Maha Esa. Kalau aku mati, bukan karena peluru emas mu. Tetapi, karena Tuhan menghendaki, supaya aku lebih hidup dihati orang kampung."* (Si Pitung: Line 15, 82)

*"One shall wear white, another red, One yellow, another blue, Thus in disguise, to the exercise We'll gang, whate'er ensue."* (Robin Hood: Line 7, 30)

In the folktale Si Pitung, the object of courage in the utterances on pages 82 is to face the enemy without fear. The interpretant of courage is illustrated in the statement, "Aku tidak mau menyerah. Aku tidak pernah punya jimat, Heyne. Jimatku adalah kepercayaanku kepada Tuhan Yang Maha Esa." This shows Si Pitung confidently confronting Scout Heyne, who is prepared to kill him. Si Pitung places his faith in God, believing that his protection comes from divine will and that death is part of God's plan, not something to be avoided with an amulet.

In the Robin Hood folktale, the object of courage in the utterances on pages 30 is recklessness. The interpretant of courage is demonstrated in the line, " Thus in disguise, to the exercise We'll gang, whate'er ensue." This shows the bravery of Robin's Merry Men, who propose to attend an event organized by the Sheriff to trap Robin, who is notoriously difficult to capture. To avoid recognition, they plan to wear ordinary costumes instead of their usual green Lincoln attire. Robin and his men are prepared to face any consequences and bravely confront all challenges.

### Sign of truthfulness



The representamen for the interpretant ‘truthfulness’ is represented in the followings:

“ *Meskipun lebih jauh sepuluh kali, saya kuat, Kong..., jawab Si Pitung*” (Si Pitung: Line 3, 33)

“ *Tunggu dulu, Is, tunggu dulu, Ih, saya harus meminta izin lebih dahulu kepada Kong Haji. Karena lancang seorang murid mengajar ilmu itu tanpa izin guru* ” (Si Pitung: Line 21, 43)

“*My name is John Little, and I promise to serve you faithfully.*” (Robin Hood: Line 11, 8)

The object is truthfulness and loyalty. The interpretant is represented in the utterance of folktales Si Pitung, "saya harus meminta izin lebih dahulu kepada Kong Haji." This shows Si Pitung asking permission from Kong Haji, who had taught him martial arts. It reflects Si Pitung's respect and appreciation for his teacher by seeking permission from the one who imparted his knowledge. Additionally, in the utterance, "Meskipun lebih jauh sepuluh kali, saya kuat, Kong...," it is shown that Si Pitung obeys Kong Haji's words and remains devoted to his teacher, regardless of the difficulty.

In the Robin Hood folktale, the object is truthfulness and loyalty. The interpretant is represented in the utterance, "I promise to serve you faithfully." This shows Little John, after recognizing Robin Hood's strength during their first encounter, committing himself to serve and support Robin Hood wholeheartedly.

#### **Sign of witty**

The representamen for the interpretant ‘witty’ is represented in the followings:

“ *Si Pitung mengelak dengan manis dan menangkis kesamping. Dan sebuah tendangan yang kuat menyebabkan Bang Sapri kembali terpentak ke tempat semula*” (Si Pitung: Line 9, 81)

“ *Dengan tangan kosong, Si Pitung berhasil memukul pergelangan tangan Tombak dan menyebabkan golok itu terlontar.* ” (Si Pitung: Line 11, 96)

“ *All the same Robin used to go to Nottingham very often, but he was always so well disguised that Sheriff never knew him.* ” (Robin Hood: Line 11, 13 )

The object of the sign of being witty is represented by skillfulness. In the folktale of Si Pitung, the interpretant of wit is shown through Si Pitung's adeptness at self-defense using the skills he learned from Kong Haji. This is evident in the utterances "Si Pitung mengelak dengan manis dan menangkis kesamping" and "Dengan tangan kosong, Si Pitung berhasil memukul pergelangan tangan Tombak dan menyebabkan golok itu terlontar." Because of his diligent practice of martial arts, Si Pitung is highly skilled in defending himself and improving his agility in both thought and movement. Additionally, Si Pitung uses his martial arts skills to aid the poor, who have been mistreated by the Dutch Government and its henchmen by seizing their property.

In the Robin Hood folktale, the object of the sign of being witty is also skillfulness. The interpretant of wit is represented by Robin Hood's ability to disguise himself, as shown in the utterance, "All the same Robin used to go to Nottingham very often, but he was always so well disguised that the Sheriff never knew him." Robin frequently disguises himself to visit Nottingham, knowing that if the Sheriff recognized him, he would be arrested and possibly killed. Robin's wit allows him to continue helping the poor who have been robbed by the Sheriff, despite the danger.

#### **Sign of surly**

The representamen for the interpretant ‘surly’ is represented in the followings:

“ *Di sini, berlaku undang-undang bahwa yang kuat, dialah yang berkuasa* ” (Si Pitung: Line 1, 60)

*“ Sedangkan yang di langit sana adalah mereka yang naik delman tadi. Yang hidupnya penuh kemewahan, namun penuh kekejaman terhadap mereka yang ada dibawah, di bumi yang kering kerontang ”* (Si Pitung: Line: 5, 46)

*“ Prince John had ruled very badly and had done many cruel and unjust acts.”*  
(Robin Hood: Line 2, 33)

In the folktale of Si Pitung, the object of surly is depicted through aggressive and barbaric behavior. This is represented in the utterances "Di sini, berlaku undang-undang bahwa yang kuat, dialah yang berkuasa" and "Sedangkan yang di langit sana adalah mereka yang naik delman tadi. Yang hidupnya penuh kemewahan, namun penuh kekejaman terhadap mereka yang ada dibawah," which show that those in power, such as the Dutch Government that colonized Indonesia, made laws for their own benefit, allowing the rich to control and mistreat the poor, taking their property at will.

In the Robin Hood folktale, the object of surly is also depicted through aggressive and barbaric behavior. This is represented in the utterance "Prince John had ruled very badly and had done many cruel and unjust acts." It shows that Prince John, despite being from the same country as those he ruled, treated the poor with cruelty. As a prince, he should have protected the poor, but instead, he mistreated them to secure his power over the kingdom.

### **Sign of boastfulness**

The representamen for the interpretant 'boastfulness' is represented in the followings:

*“ Masya Allah, Kong Haji, itulah yang disebut fitnah. Ada perampok-perampok yang memang merampok untuk kekayaan diri sendiri. ”* (Si Pitung: Line 9, 75)

*“ you see what sin does. This man leads a wicked life, and it has left its mark on his face.”* (Robin Hood: Line 16, 21)

The object of boastfulness in Si Pitung is slander. The interpretant of boastfulness is shown in the utterance, "Masya Allah, Kong Haji, itulah yang disebut fitnah." This illustrates that the robbers committed their crimes while Si Pitung was a fugitive, making it seem as though Si Pitung was responsible. This allowed the actual robbers to escape punishment.

The object of boastfulness in Robin Hood is loudmouth. The interpretant of boastfulness is represented in the utterance where the Bishop says, "This man leads a wicked life." The Bishop portrays Robin as a criminal who steals from them, while in reality, Robin only returns property that the rich had unjustly taken from the poor.

### **Sign of cowardice**

The representamen for the interpretant 'cowardice' is represented in the followings:

*“ Ya, Mijnheer. Ternyata si Rais. Saya suruh orang saya ikuti dia. Dan sekarang saya sudah tahu, Mijnheer. ”* (Si Pitung: Line 20, 82)

*“ All the long way home he kept thinking and thinking how he might get Robin into his power. At last he fell upon a plan.”* (Robin Hood: Line 2, 29)

The interpretant of cowardice is represented in the utterance of the folktale Si Pitung "Saya suruh orang saya ikuti dia. Dan sekarang saya sudah tahu," which tells of Scout Heyne's henchman ordering someone to follow Rais, Si Pitung's friend, to find out the whereabouts of Si Pitung, who had disappeared after escaping from Scout Heyne's cell.

The interpretant of cowardice is represented in the utterance of the Robin Hood folktale

“*At last he fell upon a plan.*” which tells of the Sheriff of Nottingham planning something to capture Robin and kill him.

### Sign of impatience

The representamen for the interpretant ‘impatience’ is represented in the followings:

“*Mereka ini orang-orang seperti Bang Sapri dan anak buahnya, menggunakan kekuatannya untuk merampok dan mencopet serta untuk memperkaya diri sendiri.*” (Si Pitung: Line 9 , 54)

“*John tried to please the haughty Normans because they were great and powerful, and he hoped they would help to make him king.*” (Robin Hood: Line 1, 4)

The object of impatience is greed. In the Si Pitung folktale, the sign of impatience is illustrated in the phrase “*menggunakan kekuatannya untuk merampok dan mencopet serta untuk memperkaya diri sendiri,*” which describes wealthy locals who ally with the Dutch Government to help seize property from the poor and oppress them. This leads the poor to resent these wealthy locals who have become collaborators.

Similarly, in the Robin Hood narrative, the object of impatience is also greed. The sign of impatience is evident in the statement “*John tried to please the haughty Normans because they were great and powerful,*” which shows John’s willingness to distribute his wealth to the rich Saxons in hopes of gaining their support to overthrow Prince Richard and take control of the kingdom.

### B. Differences between the signs of virtues and Vices

This section discusses the differences between the signs of virtues and vices in the two folktales of Si Pitung and Robin Hood.

**Table 4.2 Difference between the signs of virtues and vices in Si Pitung and Robin Hood**

No	The Signs of Virtues	The signs of Vices
1	Friendly	Surly
2	Generous	Boastfulness
3	Patience	Cowardice
4	Modesty	Impatience
5	Temperate	-
6	Courage	-
7	Truthfulness	-
8	Witty	-

After analyzing the signs of virtue and vice in the folktales of Si Pitung and Robin Hood, this study identified a key difference in how virtue and vice are portrayed by the characters. In both folktales, virtue is predominantly represented by modesty. In Si Pitung, modesty is exemplified through Si Pitung's politeness and obedience toward his teacher, who has imparted valuable lessons on life and self-defense. Conversely, in Robin Hood, modesty is reflected in how individuals approach Robin, whether they seek his assistance or come as adversaries.

## CONCLUSION

After analysing signs of virtues and vices in the folktales *Si Pitung* and *Robin Hood*. There are 22 signs of virtues and 8 signs of vices found in Indonesian folktales, there have been found 8 (eight) types of signs of virtues, 3 (three) signs of friendly, 4 (four) signs of generous, 2 (two) signs of patience, 4 (four) signs of modesty, 2 (two) signs of temperate, 2 (two) signs of courage, 2 (two) signs of truthfulness, 3 (three) signs of witty. And there have been found 4 (four) types of signs of vices, 4 (four) signs of surly, 1 (one) sign of boastfulness, 1 (one) sign of cowardice, and 2 (two) signs of impatience. While there are 21 signs of virtues and 5 signs of vices found in English folktales, there have been found 8 (eight) types of signs of virtues, 3 (three) signs of friendly, 2 (two) signs of generous, 2 (two) signs of patience, 3 (three) signs of modesty, 3 (three) signs of temperate, 2 (two) signs of courage, 4 (four) signs of truthfulness, 2 (two) signs of witty. And there have been found 4 (four) types of signs of vices, 2 (two) signs of surly, 1 (one) sign of boastfulness, 1 (one) sign of cowardice, and 1 (one) sign of impatience. each of which has a meaning from the two folktales. And the total number of all data— Si Pitung and Robin Hood found is 57 signs. This research shows that virtues and vices are represented in the folktales of Si Pitung and Robin Hood which show the meanings of friendly, generous, patience, modesty, temperate, courage, truthfulness, witty, surly, boastfulness, cowardice, and impatience. By applying semiotic theory to categorize the signs of virtues and vices, the underlying meanings of these signs can be revealed. This approach also helps to identify the differences in how virtue and vice are depicted in the folktales of Si Pitung and Robin Hood. In these stories, modesty as a virtue is notably present: Si Pitung demonstrates great respect for his teacher, while Robin Hood shows respect to everyone he encounters. This distinction highlights how the behavioral and physical traits of each character in the folktales contribute to their portrayal of virtue and vice.

## REFERENCES

- Aristotle. (1999). *NICOMACHEAN ETHICS* (W. D. Ross, Trans.). Batoche Book.
- Bogdan, R., & Biklen, S. K. (1998). *Qualitative Research for Education: An Introduction to Theory and Methods*. Allyn and Bacon.
- Chandler, D. (2007). *Semiotics: The Basics*. Taylor & Francis.
- Crabtree, B. F. (1999). *Doing Qualitative Research* (B. F. Crabtree & W. L. Miller, Eds.). SAGE Publications.
- Eco, U. (1979). *Theory of Semiotics*. Indiana University press.
- Lamarque, P., & Asher, R. E. (Eds.). (1997). *Concise Encyclopedia of Philosophy of Language*. Elsevier Science.
- Ruslan, A., Karlinah, S., Hidayat, D. R., & Kuswarno, E. (2021). Discourse and Identity in the Indonesian Short Animation “Si Pitung”. *Review of International Geographical Education Online*, 11(5).
- Sayeef, A. (2019). Teaching English Language Using Popular Folk Tales In Bangladesh. *International Journal of Literature, Linguistics and Language Teaching*, 1(1).
- Short, T. L. (2007). *Peirce's Theory of Signs*. Cambridge University Press.
- Silalahi, P. V. (2023). Signifying The Sign In Breakups Of A Couple Of Lovers In Six Selected Batak Toba Song. *TANDA: Jurnal Kajian Budaya, Bahasa dan Sastra*, 3(1).
- Song, S. (2017). Narrative structures in Korean folktales: A comparative analysis of Korean and English versions. *Topic in Linguistic*, 18(2), 1-23.

Wilburn, H. (2020). *Philosophical Thought Across Cultures and Throughout the Ages*.  
Tulsa Community College.