

SYMBOLISM IN ALEXANDER PUSHKIN'S *THE QUEEN OF SPADES* SHORT STORY

Dina Friskaliana, Singgih Daru Kuncara, Anjar Dwi Astuti

English Literature Department, Faculty of Cultural Sciences,

Mulawarman University

Email: dinafriskaliana@gmail.com

ABSTRACT

This study examines the symbols that used, the meanings of symbol, and the roles of symbol in *The Queen of Spades* short story. To identify the symbol, the researcher used the theory by Griffith; public symbol and private symbol. To reveal the meanings of symbol, the researcher used the theory of 'symbolic reference' by Whitehead. Then, to find out the roles of symbol in building the story, the researcher analyzed through plot, character, setting, and theme in the story. The method of this study used descriptive qualitative method and the data of this study based on words, sentences, and narration which reflected symbols throughout the story. Furthermore, the result of the research showed cards of three, seven, aces categorized as public symbol and the queen of spades categorized as private symbol. The number three reflected to love triangle which happened between Hermann, Lizaveta, and Lizaveta's husband. Then, seven reflected Hermann who obsessed to know the secret of lucky card. At last, aces reflected to karma that must be accepted by Hermann and the Countess. Meanwhile, the queen of spades as private symbol reflected to the Countess Anna Fedotovna and as a symbol of the key issue on the secret of lucky cards in the story. Then, the roles of symbols reflected through plot that showed to express the disquieting effect, character that showed to express the strength qualities, setting that showed to express the strength atmosphere, and theme that showed to express the wisdom lessons.

Keywords: Symbols, The Queen of Spades

ABSTRAK

*Penelitian ini mengkaji simbol yang digunakan, arti-arti simbol, dan peran simbol di cerita pendek *The Queen of Spades*. Untuk mengidentifikasi simbol, peneliti menggunakan teori Griffith; simbol publik dan simbol pribadi. Untuk mengungkap arti-arti simbol, peneliti menggunakan teori dari 'Referensi simbolis' oleh Whitehead. Kemudian, untuk menemukan peran simbol dalam membangun cerita, peneliti menganalisa melalui alur cerita, perwatakan, latar, dan tema dalam cerita ini. Metode dari penelitian ini menggunakan metode kualitatif deskriptif dan data dari penelitian ini berdasarkan kata, kalimat, dan narasi yang direfleksikan simbol-*

simbol melalui cerita. Selanjutnya hasil dari penelitian ini menunjukkan kartu dari angka tiga hati, tujuh, dan as dikategorikan sebagai simbol publik dan kartu ratu sekop dikategorikan sebagai simbol pribadi. Angka tiga direfleksikan untuk cinta segitiga yang terjadi antara Hermann, Lizaveta, dan suami Lizaveta. Kemudian, tujuh direfleksikan Hermann yang terobsesi untuk mengetahui rahasia dari kartu keberuntungan. Terakhir, as direfleksikan untuk karma yang harus diterima oleh Hermann dan bangsawan wanita tersebut. Sementara itu, kartu ratu sekop sebagai simbol pribadi direfleksikan untuk bangsawan wanita yang bernama Anna Fedotovna dan sebagai sebuah simbol dari kunci utama dari rahasia kartu keberuntungan dalam cerita. Kemudian, peran simbol direfleksikan melalui alur cerita yang diperlihatkan untuk mengeskpresikan efek yang menggelisahkan, perwatakan yang diperlihatkan untuk mengeskpresikan kualitas kekuatan, latar yang diperlihatkan untuk mengekspresikan suasana kekuatan, dan tema yang diperlihatkan untuk mengeskpresikan pelajaran kebijaksanaan.

Kata Kunci: Simbol-simbol, *The Queen of Spades*

A. INTRODUCTION

Language is one of ways that convey about what people wanted to say, think, feel, and develop idea. In its submission, Sirbu claims that "Language is essentially a means of communication among the members of society, and communication takes places not only orally, but also in writing" (405). It meant that language could be tools as communication which is not only belongs to orally, but also in writing, such as in literary works. Theoretically, literary works divided into two ways, namely nonfiction (the personal essay, biography, newspaper, magazine, etc) and fiction (fairy tales, novels, short story, etc).

Short story and novel had the same characteristic as prose fiction, but short story is shorter in length than a novel. As Abrams states that "A short story is a brief work of prose fiction, and most of terms for analyzing the component elements, the types, and the various narrative techniques of the novel are applicable" (331). Then, in short story, it presented in specific way and could be analyzed more with other elements, such as symbol. Moreover, symbol derived from the Greek verb *symbollein*, 'to show together', and its noun *symbolon*, 'mark', 'emblem', 'token' or 'sign' (Cuddon 699). Meanwhile, Sandamali states that one of advantage in analyze symbol, "Among the major literary devices, symbols grab attention of the readers, because its ability to broad the thinking capacity of the people" (125).

From many short stories, the researcher is interested in a short story entitled *The Queen of Spades* that written by Alexander Pushkin which published in Russia, 1834. Alexander Pushkin was described a Russian poet, dramatist, novelist, tallest and one of the greatest playwrights in the era. Then, *The Queen of Spades* short story was told about gambling and tried to emphasize the action that illustrated in obtain the secret of lucky cards.

Based on the background above, the aims of this research are: (1) To identify the symbols that used in Alexander Pushkin's *The Queen of Spades* short story; (2) To reveal the meanings of symbol that presented in Alexander Pushkin's *The Queen of Spades* short story; and (3) To find out the roles of symbol in building the story of Alexander Pushkin's *The Queen of Spades* short story.

B. LITERATURE REVIEW

1. Concept of Symbol

The word is full of symbols even many things called as symbol. According Fromm stated that points out the definition of symbol as 'something that stands for something else' requires and inquiry into the correlation between the symbol and what is symbolized (qtd. in Amesta 7). Further, Griffith also claims that, "In literature, a *symbol* is an object that has meaning beyond itself. The object is concrete and the meanings are abstract" (76). Then, Wang also explain more that, "A symbol is something concrete that represents or stands for something else" (95). Here, they agreed that symbol reflected something concrete in the form of object and the meanings are abstract as Griffith also states that, "The meaning of symbol is difficult to pin down also the more inexhaustible their potential meanings, the richer they are" (77).

Perrine stated in Yoel that "A literary symbol is something that, earns more than what it is, it is an object, a person, situation, an action, or some other item that have a literary meaning in the story" (18). Then, Wang explained more about the categories of symbolic object; he/she mentions that "Symbol usually intangible and tangible (real) concept idea. It can be action, a sound, a thing, a movement. It must be seen, heard, felt, tasted, or touched..." (95).

Meanwhile, Bourdin in Settineri, Merlo et al states that "The thought of Pierce, who proposes a project in which the study of meaning has ontological value, which allows to connect icon, index, and symbol" (3).

a. Icon

"An icon is a sign that refers to the object that it denotes merely by virtue of his characteristic, that it own in any case, independently if it exists or not. One thing whatever is a quality or an existing individual, or a law, is an icon of something, if it is similar to thing and it is used as a sign of it" (Settineri, Merlo et al 3-4).

b. Index

Compared to the icon, "The Index is a sign that refers to the object that it donates by virtue that it is actually determined by that object (...) if the object acts on the index, the index has necessarily some qualities in common with the object and is compared to these qualities that the index refers to the object". For example: smoke is an indication of fire (Settineri, Merlo et al 4).

c. Symbol

"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 so that the symbol is interpreted as referring to that object". Thus, Bourdin claimed that

the symbol is the construction of a replica that is of a different nature and whose relationship with the object is not direct but mediate (Settineri, Merlo et al 4).

In other ways, people assumed that symbol and sign are the same, but in fact, both—symbol and sign were different. As Chaer stated in Amesta, “Symbol is also sign but symbol is different from sign” (8). Then, Morrel described the concept of different between sign and symbol, she defines “A sign is generally concerned to be a stand-in; for example, one says ‘cow’, for instance, rather than going to the field, trying a rope round a cow’s neck, and leading it into the room”. She also mentions, “A symbol represents something deeper—the experience of larger and more complex concepts which are harder to reduce to signs” (26).

Based on these explanations above, the researcher focused on the definitions by Griffith who claimed that symbol is an object concrete and the meanings are abstract, and the researcher also related with Morag that symbol is different from sign. Then, it followed by Perrine who mentioned the form an object of literary symbol clearly, such as: a person, a place, a situation, an event, an action in a story which had the implied meaning. Thus, to be specific more, the researcher used the symbolic object who explained by Wang who categorized the symbolic object into two ways, namely: tangible (visible or real) and intangible (invisible).

2. Types of Symbol

Certainty of something concrete, symbol were meant to be more mysterious, ambiguous suggestions of meaning because the meanings of symbol are inexhaustible of interpret something else (Griffith 76). Here, Griffith categorized the major types of symbol, these are:

a. Public Symbol

Griffith states that “Public symbols are conventional, those that most people in a particular culture or community would recognize as meaning something fairly definite” (77). This type carried the similar meaning which could be understood and interpreted by common people in many situation and condition. For example, *a red octagon* symbolized for stop, on a map, *a blue line* reflected a river, and *the red rose* symbolized of love and compassion.

b. Private Symbol

Private symbols are unique to an individual or to a single work. Only from clues in the work itself can we learn the symbolic value of the object. There are many examples of private symbols in literature. In F. Scott Fitzgerald’s *The Great Gatsby* (1925), there is an area between the posh Long Island suburbs and New York City through which the major characters drive at various times and which Fitzgerald calls a “valley of ashes.” It is a desolate, gray, sterile place, and over it all broods a partly obliterated billboard advertisement that features the enormous eyes of Doctor T. J. Eckleburg, an optometrist. Fitzgerald invests this area with symbolic meaning (Griffith 77).

3. Symbols in Literary Works

When a symbol exists, then the meaning also exists. Voice intonation, facial expression, words, pictures were symbols that reflected a meaning. According to Yoel, he states that “In literary work, a meaning is very significant to have in a literary work because the meaning is to state under what the condition an utterance can be used by one person to say something in literary work (23). Furthermore, it appeared in allowing and understanding symbols in literary works, such as the vision on symbol based on Alfred North Whitehead. Whitehead states that “The former set of these components are the “symbols”. There was a transition from the symbol to the meaning that would be called “*symbolic reference*”. For instance, the dove usually symbolized peace. Thus, the dove was the symbol, and peace was the symbolic reference” (qtd. in Yamina 17).

Authors used symbols in order to need in a special effect to convey their message which made the readers understand their works deeply. Then, it also help the readers visualize of their works because sometimes, authors presented their works more colorful and forceful. According to Zohdi, he claimed that symbols are used to add beauty to work and decorate a work—symbol is among stylistic devices and used because symbols have a different value then it make the story more richness in meaning for readers and help them relate themselves in understanding literary works (314).

4. The Roles of Symbol

To illustrate this study, Bates & Harvey explained that one influential source defined a role as ‘a particular set of norms that is organized about a function’. (qtd. in Biddle 69). It meant that ‘role’ is directed to the function which had purpose something that beholds in building the story. Then, it combined to show more the detail through analyzed this study, namely symbol.

Then, there is a statement from Neginsky who claimed about the relation symbol and fiction that called ‘the symbolist fictional’—“The symbolist fictional world is built on elements such as descriptions, characters, dialogue between them, actions and the narrator’s or character’s reflection” (qtd in Berroukeche 14). Furthermore, Habermas also claimed that symbols are powerful, in that connected implicitly to culture and cultural practices such as art, myths, stories, and rituals. Symbols stands for something other than their literal form and can express abstract qualities such as truth, strength, wisdom, and courage (qtd. in Crick & Grushka 448).

Based on statements above, it could be known that ‘the role’ had the meaning of function which means could interpret in every function of symbols. Then, the symbolist fictional showed the relation between symbol and literary works (fiction) that could be analyzed through these symbolist fictional, such as the description, character, dialogue, action, narrator’s or character’s reflection. Thus, to be the benchmark, the researcher pointed on the statement

that symbol stands for something else rather than their literal form and could express their abstract qualities such as truth, strength, wisdom, and courage.

5. Intrinsic Element

Returning the explanation of Neginsky, the symbolist fictional categorizes with one of element fiction, namely: intrinsic element. It is because both—the symbolist fictional and intrinsic element had interrelated relation in analyzed the roles of symbol in the study. Moreover, in its comprehension, intrinsic element is part of element which is always in literary work. Without it, a literary work could not be formed properly because in other words, it also could be said as the basic foundation in literary work. Thus, Griffith categorized seven types that could be used in analyzed the intrinsic element, but here, the researcher only used four types because the fourth types were closest with the aims of this study and accordance with the characteristics the symbolist fictional.

a. Plot

Plot are things that happen in a narrative—actions, statements, thoughts, and feelings. In a general sense, the word *plot* means events of a narrative. When someone asks you to tell them the plot of a work, they usually want you to say what happened (Griffith 50). ‘Plot’ answers the question about event that happened in a story, such as; what is the story about? What happened in the story? When did it happen? Why did it happen? In what did it happen? Meanwhile, ‘the plot’ comprises a series of set event which created problems and solutions for characters in a story.

b. Character

Character is the people in narratives, and *characterization* is the author’s presentation which development of the traits of characters (Griffith 60). According to Amesta, she also claims that “The plot of the story is developed by characters” (19). From both statements, it could be said that their actions, their dialogues, their point of views, their interaction which could developed plot in a story. It could be determined the characteristic and the development of the characters.

c. Setting

Setting of a narrative dramatic work is the general locale, historical time, and social circumstances in which its action occurs (Abrams 330). It meant that ‘setting’ is directed to the description of place and time, it also included social environment that give realistic impression to the readers. Thus, it is helpful the readers to create their imagination about a story.

d. Theme

Themes are ideas about life outside the work—about the real world, our world—that we draw from works of literature— not just from fiction but from literature in all genres (Griffith 40). It meant that ‘the theme’ is the central idea in a story. Through this way, the author tried to tell about what they wanted to

convey to the readers. Then, a story could be only focuses to around or specific sequence theme that is related from one to another.

C. RESEARCH METHOD

In this research, the researcher used qualitative method. According to Creswell, he confirms that “Qualitative is the approach to data collection, analysis, and report writing” (qtd. in William 65). The type of this method is descriptive such as Kothari states that “The major purpose of descriptive is description of the state of affairs as it exists at present” (2), then he also adds that “The main characteristic of this method is that the researcher has no control over the variables; he can only report what has happened or what is happening (3).

Based on these statements, this study attempts to analyze symbol that could be found in *The Queen of Spades* short story and the researcher did the analysis by observing and collecting data which presented in the form of text, such as; words, sentences, or narration to identify the symbols in *The Queen of Spades* short story. In addition, the researcher also used an objective approach that focused to analyze the literary work on the texts itself.

1. Data and Data Source

The data of this research are the quotations of the text, such as; words, sentences, or narration that identified the symbols, the meanings of symbol, and the roles of symbol in building the short story. The primary data source of this research is the short story entitled *The Queen of Spades* by Alexander Pushkin which published by Penguin Classics in 2016 and translated by Rosemary Edmonds. To support the primary data, this research took some references from review the previous studies, such as; journals, articles, essays, dictionaries of symbol, and theories by some experts.

2. Data Collection

In collecting the data of this research, the researcher did some step. First, the researcher read *The Queen of Spades* short story. Second, the researcher read and understands more based on some previous studies that had similar on analyzed symbols. Third, the researcher identified the symbols, the meanings of symbol, and the roles of symbol in the short story according to theories that the researcher chose. Fourth, the researcher found the data as evidences. The last, the researcher checked the appropriate data with some theories to accomplish in this study.

3. Data Analysis

After collecting the data, the researcher did some analysis activities using a flow model in analyze data according to Miles and Huberman (10-11). (1) Data Reduction, here, the researcher collected the data from the text, such as; words, sentences, or narration in the short story. Those data were identified and classified to be specific data to answer research problems in this study

used theories that the researcher chose; (2) Data Analysis, in this activity, the researcher written-up and showed the data that had been selected and identified before. The data consisted of words, sentences, or narration that answered research problems in the study; the symbols that used, the meanings of symbol, and the roles of symbol in building the story; (3) Conclusion drawing and verification, the last activity, the researcher made the conclusion from all the data that had been eliminated and reduced before. The conclusion consisted of the valid data and related explanation to answer the research problems in this study.

4. Triangulation

The researcher only used 2 (two) types of triangulation. First, the researcher used the theory of triangulation to accomplish research problems in the study, namely; the symbols that used, the meanings of symbol, and the roles of symbol in building the short story of Alexander Pushkin's *The Queen of Spades*. Further as second, the researcher used the data triangulation, which from the symbols as the focus of review previous studies, such as; journals, articles, essays, dictionaries of symbol, and theories by some experts.

D. FINDINGS AND DISCUSSION

1. Findings

In this part, the researcher divided into two parts; the first part combined about identified the types of symbols that used in the story and straight to reveal the meanings of symbol that had been found, then the second part about the findings to find out the roles of symbol in building the story.

1.1 Types of Symbol

In this part, the researcher used theory by Griffith in classified into two major types, namely; public symbol and private symbol. To reveal the meaning, the researcher obtained based on dictionaries of symbol by J.E. Cirlot and Michael Ferber, also a book about the meaning of cards in playing card by Hail Morag.

a. Public Symbol

The first public symbol appeared through the sentence at the beginning in the story, "In bleak **autumn** weather when they met together" (Pushkin 1). According to Ferber, "Autumn, of course, has two aspects: it completes summer and it anticipates winter, it celebrates the harvest of the summer's crops and it mourns the death of the year" (17). It meant that the word **autumn** showed the condition of the year that was something not good—that was about the death and it could be a special clue how the whole of the story was. Hence, **autumn** become a symbol that had special meaning in the story which was not directed the weather as usual.

b. Private Symbol

Meanwhile, the first private symbol appeared through the title on the story itself—*The Queen of Spades* which the whole of the story talked about gambling. Meanwhile, Morag in the rule of playing cards states that **the queen of spades** meant, “The difficult card. A widow, a hardened single woman—lonely and emotionally handicapped. Totally blocked!” and she conveyed that “Particularly it represent the querent. In Italy, it is known has “The House Witch” (16). It meant that **the queen of spades** was explained as not only ordinary card, but it must have the hidden secret on it. As the title of the short story, it meant that there was something that could not be revealed easily, such as the mystery whether its events or its character in the story.

Moreover, there was character that had indicated as the meaning of **the queen of spades** above. She named the Countess Anna Fedotovna and her name showed from the sentence, “But if there is one person I can’t understand it is my grandmother, **Countess Anna Fedotovna**” (Pushkin 2). In the story, the Countess became the only character who knew about the secret of lucky cards. She did not want to tell anyone and chose to keep the secret as well. Then, there was statement which described how the Countess was,

“The Countess was certainly not bad-hearted but she had all the caprices of a woman spoiled by society, she was stingy and coldly selfish, like all old people who have done with love and are out of touch with life around them. She took part in all the vanities of the fashionable world, dragged herself to balls, where she sat in corner, rouged and attired after some bygone mode,...” (Pushkin 14).

Based on the statement above, it could be known how the Countess described as an old woman who effete and old-fashioned. She was stingy and coldly selfish. In the other hand, there was obtruded statement of Hermann to the Countess which could be another statement to describe more about the Countess was,

“...Reflect – you are old: you have not much longer to live, and I am ready to take your sin upon my soul. Only tell me your secret. Remember that a man’s happiness is in your hands; that not only I, but my children and my children’s children will bless your memory and hold it sacred...” (Pushkin 32).

It could be seen that the Countess was also described as ‘the key’ that meant here when she knew about the secret of lucky cards in gambling. She kept the secret until her family did not know about it at all. Moreover, the Countess also had indicated of ‘the queen of spades’ which showed from her personality as a hardened single woman, lonely and emotional. Thus, both categorized as private symbol because symbolized the mystery of hidden secret which reflected in the story.

1.2 The Roles of Symbol

To revealing the roles of symbol, the researcher conducted the symbols that had been collected above then examines them with intrinsic element,

namely: plot, character, setting, and theme. Then, to benchmark on the roles of symbols, the researcher used the abstract qualities to express the findings of analyzed.

1.2.1 Plot

In *The Queen of Spades*, Hermann described as the main character that had important roles in building the story. In analyzing the plot in the story, the researcher focused on events that had been through of Hermann.

a. Exposition

In this part, it described how characters in the story looked like. First, it showed in the sentence, "**Hermann** is a German: he's careful, that's what that is! (Pushkin 2)". Also, another sentence showed that "...but strength of character preserved him from the customary mistakes of **youth**" (Pushkin 18). It could be seen where Hermann came from and how the character Hermann described in the story. Furthermore, he also described as **youth** which had the meaning as a mature man (Cirlot 381). Then, the great secret of lucky cards was told by Hermann's friend who only know about the secret is The Countess Anna Fedotovna. Her name pronounced by her grandson—Tomsy in the sentence, "But if there is one person I can't understand it is my grandmother, **Countess Anna Fedotovna**" (Pushkin 2).

Moreover, in exposition analysis appeared two characters; Hermann and the Countess Anna Fedotovna. There were also showed three symbols which talked, namely; Hermann, youth and the Countess Anna Fedotovna. In its explanation, Hermann and the Countess Anna Fedotovna categorized as symbol that had the role in introduce characters in the story. Here, both characters not only introduce about name, but also explained how their personality described in the story. Besides that, another symbol was youth where it symbolized as a mature man which explained more about Hermann's personality who had strong passions to get what he wanted.

b. Rising Action

In this part, Hermann was told that had a plan to know the secret. He tried to captivate one of the Countess's maid—Lizaveta Ivanovna with sent a letter which contained a declaration of his love. It showed in the sentence, "...she had recovered from her alarm the young man had disappeared, leaving a **letter** between her fingers" (Pushkin 21). Then, it also explained through another word appeared in the sentence, "...she run up to her **room** and drew the letter out of her glove: it was unsealed." (Pushkin 22). In that situation, Lizaveta delighted with Hermann's letter and she went to her personal space to open his letter.

After that, Hermann entered the Countess's house according to the instructions from Lizaveta's reply letter. But, he stopped when he was faced between two doors. "A small iron bedstead stood there; to the right was **the door** into study, - to the left the other door..." (Pushkin 28). It happened because Hermann was faced between two choices whether Lizaveta's room or

the Countess's room. Moreover, there was the word death appeared in the sentence, "And I think' added Hermann, 'that I am the cause of her **death**" (Pushkin 37). It happened when Hermann entered to the Countess's room and made her shocked. He asked to the Countess about the secret, but she did not tell him until he killed the Countess by his pistol. He panicked and came to Lizaveta's room. He told her that the Countess was dead by him. Lizaveta shocked and did not believe about what he said.

Based on statement above, the rising action happened when Hermann succeeded to enter and met the Countess in her room. Moreover, it also could be seen that there were four symbols that appeared, namely; letter, room, door, and death. In its explanations, the symbols letter and room had the roles in building the atmosphere in the story. Then, the symbol door had the roles in starting to build the mystery in the story, and the symbol death had the roles which told the tragic death. Thus, the symbols had been found above apparently had the role to building conflict becomes firmly in order to reveal the hidden secret in the story.

c. Climax

In this part was told that Hermann got the secret of lucky cards and some requirements from the dead of Countess, so that he decided to do gambling. In his play, he followed the instruction that given by the dead of Countess. The instructions showed in the sentence,

"I have come to you against my will,' she said in a firm voice: but I am commanded to grant your request. **The three, the seven, and the ace** will win for you if you play in succession, provided that you do not stake more than one card in twenty-four hours and never play again as long as you live. I forgive you my death, on condition that you marry my ward, Lizaveta Ivanovna." (Pushkin 45).

In the first night Hermann did gambling, he won on the number card of '**Three**'. In the next day, he won on the number card of '**Seven**' in successions. Then, in the third day, he submitted all of his money and believed that he won the game again. Otherwise, the third day was told that there was something queer happened to Hermann when his cards turned out from '**Ace**' became the queen of spades. It reflected through the story when the unexpected card suddenly appeared and changed Hermann's gambling card and Hermann's luck in the third night he did gambling. However, based on analysis above, it could be known that the climax occurred when Hermann did gambling at first, then it also showed how the card turned out from ace became the queen of spades and caused an unexpected consequence which happened to Hermann.

d. Falling Action

Continuously, the falling action in the story continued climax above. It showed when the queen of spades card changed Hermann's luck in gambling.

In that situation, Hermann was sure of his winning because he would take out the card correctly. But, it disappeared when the cards showed the queen of spades rather than ace. It made him lose and still did not believe with that incident. It showed in the sentence, 'Hermann started: indeed, instead of an **ace** there lay before him **the queen of spades**. He could not believe his eyes or think how he could have made such a mistake.' (Pushkin 52).

Based on the explanation above, the falling action in the story was told that Hermann lost the game at the third night. He defeated all his money, but his card appeared the queen of spades card that changed his luck in gambling. Here, it could be seen that even though he had known about the secret of lucky cards, but the unexpected card appeared then caused him to lose the game.

e. Resolution

In this section, it described how the ending of the story resolved. After Hermann defeated and lost everything, in the end of the story was told that he was out of his mind. He was in hospital and did not answer any question from anyone. He just repeatedly said the lucky numbers of three cards. It showed in the sentence, "Hermann went out of his mind. He is now in room number 17 of the Obuhov Hospital. He returns no answer to questions put to him but matters over and over again, with incredible rapidity: "Three, seven, ace! Three, seven, queen!" (Pushkin 53). Thus, resolution of the story showed that Hermann was out of his mind. He did anything to know the secret of lucky cards, but the card of **the queen of spades** changed his luck and made him fail to become wealthy such as the Countess Anna Fedotovna.

In conclude, based on the analysis above that plot played the roles of symbol in building *The Queen of Spades* short story. The roles of symbol reflected through exposition in introduced the name and the personality's characters of Hermann, the Countess Anna Fedotovna, and youth. Then, the rising action was told how the atmosphere built on the word of letter, room, door, and death. Next, climax was told about Hermann did gambling and the secret of lucky cards revealed on the card of three, seven, ace which caused an unexpected consequence. Moreover, the falling action was told that the card of ace and the queen of spades changed the character's luck, and resolution was told the bad reward that received by the character which reflected on the card of the queen of spades. Thus, it could be concluded that the plot analysis in the story revealed the roles of symbol in order to express the disquieting effect.

1.2.2 Character

In this part, character defined to show the roles of character in the story. Not only showed the name character, but also there were brings up some strong statements to support what had been analyzed.

a. Hermann as Symbol of Napoleon and Mephistopheles

At the first, the character named Hermann. He described as a young officer of the Engineer who interested in playing cards. There is a statement that pronounced by his friend—Tomsky. It showed in the statement, “‘This Hermann’, continued Tomsky, ‘is a truly romantic figure: he has the profile of a **Napoleon** and the soul of a **Mephistopheles**...” (Pushkin 36). It meant that Hermann described that had the personality of the profile of a Napoleon—where Napoleon described as a military man. He also described that he had the soul of a Mephistopheles—where it had the meaning of “Someone who represents the negative, infernal aspect of the psychic function which has broken away from the All to acquire independence and an individual character of its own” (Cirlot 207).

Based on statements above, the name of Hermann had the special description by the author himself when he described as the character of the profile Napoleon and had the soul of Mephistopheles. Through these symbols, the character Hermann not only had the appearance of Napoleon and reflected the personality of Mephistopheles, but also described about how the character Hermann looked like from the viewpoint of the readers. Therefore, the name of Hermann categorized as symbol because the name as symbol had the roles in order to describe the character directly and indirectly.

b. The Countess Anna Fedotovna as reflection *The Queen of Spades*

The second character named the Countess Anna Fedotovna. She is Tomsky’s grandmother who knows precisely about the secret of lucky cards. At the beginning of the story, the Countess described as an old woman that had bad characteristic through the words which showed in the sentence, “She described in **the blackest colours** her husband’s inhumanity and ended by declaring that she laid all her hopes on his friendship and kindness” (Pushkin 5).

Meanwhile, at the moment, when Hermann knew about the secret, he did gambling. Unfortunately, he defeated because his card turned out from ace became the queen of spades. Then, he expected that the queen of spades reflected the Countess. It showed in the sentence, “At the moment it seemed to him that the queen of spades opened and closed her eye, and mocked him with a smile. He was struck by the extraordinary resemblance... ‘The old woman!’ he cried in terror.” (Pushkin 52).

However, it could be known that the Countess indicated as reflected the queen of spades because her characteristic seemed to each other. Then, there was one symbol that could be found; namely the blackest colours which reflected by the Countess’s bad personality at the beginning in the story. Thus, in this case, the name of the Countess Anna Fedotovna played the role of symbol in order to describe the character directly and indirectly.

1.2.3 Setting

Setting directed to show another parts in order to know the roles of symbol in the story. Setting divided into two ways, namely: setting of time and setting of place. Here, the statement classified as the setting based on the symbols that had been collected above.

a. Setting of Time: “Autumn”

Setting of time appeared in the beginning of the story. It showed in the sentence, “In bleak **autumn** weather when they met together” (Pushkin 1). In this case, the word autumn was not only described the weather as usual because it had the meaning of symbol ‘the death of the year’ (Ferber 17). Here, the meaning of autumn became one of clues about the death from one of the character—the Countess Anna Fedotovna in the story. She killed by Hermann’s pistol in her room. That is why the word autumn had the roles was not only told about the weather as the setting of time in general, but it described how unexpected atmosphere in the story happened, that was about the tragic death.

b. Setting of Place: “House”

Setting of place in the story described of the Countess’s house. It showed in the statement, “Musing thus, he found himself in one of the main streets of Petersburg, in front of a **house** of old-fashioned architecture” (Pushkin 19). Here, house had the meaning, “As a home arouses strong, spontaneous associations with the human body and human thought” (Cirlot 153). The meaning of house reflected by Hermann’s thought when he saw the condition of the Countess’s house at first. He thought that it explained obviously that she isolated herself from her environment. Her house was always quite even though she did not live alone because she had many maids. However, the word house played the roles of symbol which was not only described the setting of place as usual, but it could be seen more the word house was told in creating the mystery in the story.

1.2.4 Theme

The theme of this short story is about every act has its rewards. It reflected by Hermann when he got his karma for what he had done in revealed the secret of lucky cards. He did anything to know the secret of lucky cards; such as he lied to Lizaveta, he killed the Countess, and he ignored the requirements to marry Lizaveta. That is why at the end of the story he was told that he was out of his mind as his reward. It happened when he defeated all of his money because his card turned out from ace became the queen of spades rather than ace. It could be seen in the sentence, “Hermann started, instead of an ace there lay before him **the queen of spades**. He could not believe his eyes or think how he could have made mistake” (Pushkin 52). Thus, in this ways, the analysis of theme had the roles in order to express the wisdom lessons that could be taken in the story in general about what Hermann had done and what he got as his reward.

2. Discussion

The Queen of Spades is a short story that had many symbols on it. To identify symbol that used in the story, the researcher used the types of symbol by Griffith, namely public symbols and private symbols. The researcher also realized that the theory had the advantages and disadvantages, but it could not denied that used Griffith's theory made this study detailed and complete more in analyze symbol in *The Queen of Spades* short story. Moreover, using Griffith's theory in this study, it also resulted that public symbols dominate more than private symbols.

Furthermore, the roles of symbol in building *The Queen of Spades* short story. The researcher used the roles of each symbol through intrinsic element, but the researcher only used four elements, namely; plot, character, setting, and theme because the fourth elements are closest with the aims this study. Through analysis of intrinsic element, it made this study became detailed to find out the roles of symbol in explained how the plot analysis supported the title *The Queen of Spades*, the character analysis described the character completely, the setting analysis presented the atmosphere in detail, and theme analyzed which could be taken in general.

Based on explanations above, it concludes that the researcher discussed about two main points in the story. First, the researcher discussed about public symbols which dominates more than private symbols. Second, the researcher discussed about two types that did not use to find out the roles of symbol in building the story. Thus, it could be seen that theory that used in the study was applicable to identify symbols that used and it found out the roles of symbol in *The Queen of Spades* short story as well.

E. CONCLUSION

Based on the findings analysis, the researcher concludes that there are two types of symbol that used, namely; public symbol and private symbol. To reveal the each meaning of symbols, the researcher used dictionaries of symbol and a book which contained about the rules of playing card. Furthermore, it started from public symbol on the word of autumn (the death of the year), the blackest colours (bad or evil), secret (the power of supernatural), dark eyes (though and feeling), youth (a mature), house (isolation), letter (an expression), room (individuality), the door (the hole), the candles (individual life), the window (consciousness), death (the end of life), three of heart (a romantic triangle), seven (loneliness), and aces (death). Then, private symbol started from the queen of spades that had the meaning of symbol as the title and as the reflection of one of the character in the story who named the Countess Anna Fedotovna. Then, one of characters who named Hermann also categorized as private symbol because it reflected not only a name, but it reflected about the personality. Thus, the meaning of these symbols revealed and concluded that the story was told about the mystery of hidden secret of lucky cards.

Moreover, it found out the roles of symbol in building *The Queen of Spades* short story which reflected through the intrinsic element on plot, character, setting, and theme in the story. The plot analysis showed to express disquieting effect through the five essential ways—exposition, rising action, climax, falling action, and resolution. Furthermore, the character analysis showed to express the strength qualities in order to describe character directly and indirectly from symbols of Hermann, the Countess Anna Fedotovna, and the blackest colours. Then, setting analysis showed to express the strength atmosphere in the story that presented from symbols of autumn and house. At last, theme that showed to express the wisdom lessons that could be taken which reflected through the title of the story.

In conclusion, analyzing symbol in *The Queen of Spades* short story helps the researcher revealed that the short story was told about the mystery of lucky cards which reflected by characters themselves. Then, it was not only known how many symbol that used in the story, but also it could be seen how the author could relate symbols to each others in revealing the implied meaning behind the short story, such as: the meaning of three lucky cards on three of hearts (romantic triangle), seven (loneliness), and aces (death) which all of them reflected by characters in the story—Hermann and the Countess Anna Fedotovna. Thus, in analyzing symbol in the short story, it resulted that both had relations with each other and they were not monotonous. Furthermore, the literary elements on analyzing the roles of symbol help to understand *The Queen of Spades* short story.

WORKS CITED

- Abrams, M. H. *A Glossary of Literary Terms: Ninth Edition*. USA: Wadsworth Cengage Learning, 2009. PDF File.
- Amesta, Sinar Nur. *An Analysis of Symbol in Short Story "A Rose For Emily"*. Samarinda. Faculty of Cultural Studies, Department of English Literature, Mulawarman University, 2013. Print.
- Berroukeche, Fatima Zahra. *Symbolism in "Rip Van Winkle" by Washington Irving*. Algeria: University of Tlemcen, 2016. PDF File.

- Biddle, B. J. *Recent Development in Role Theory*. Columbia: University of Missouri-Columbia, 12:67-92. 1986. PDF File.
- Cuddon, J. A. *A Dictionary of Literary Terms and Literary Theory Fifth Edition*. UK: Wiley-Blackwell, 2013. PDF File.
- Griffith, Kelley. *Writing Essays about Literature: A Guide and Style Sheet Eight Edition*. Boston, MA: Wadsworth, Cengage Learning, 2011. PDF File.
- Kothari, C. R. *Research Methodology: Methods and Techniques (Second Revised Edition)*. New Delhi: New Age International (P) Limited, 2004. PDF File.
- Miles, Matthew B., and Huberman, A. Michael. *An Expanded Sourcebook Qualitative Data Analysis: Second Edition*. USA: SAGE Publication. 1994. PDF File.
- Morag, Hail. *Playing Cards, Predicting your Future*. Israel: Astrolog Publishing House, 1998. PDF File.
- Morrel, Malissa. *Journal of Clinical Art Therapy (2011): 23-32*. "Signs and Symbols: Art and Language in Art Therapy". PDF File.
- S. Sandamali, K.P. *Journal of Scientific & Technology Research. ISSN: 2277-8616 Vol. 4, Issue 12: December (2015)*. "Symbolism in Ernest Hemingway's The Old Man and The Sea". PDF File.
- Settineri, Merlo, et al. *Mediterranean Journal of Clinical Psychology MJCP. ISSN: 2282-1619 Vol. 5, N.2: August (2017)*. "The Symbol theory in S. Freud, C. G. Jung and C.S. Pierce". PDF File.
- Sirbu, Anca. *The Significance of Language as A Tool of Communication*. Romania. Constanta Maritime University (2015), Vol. 18, Issue 2: 405-406. PDF File.
- Wang, Ru. *Symbolism—The Main Artistic Style of Katherine Anne Porter's Short Stories*. China. Harbin Medical University, Vol.3, No.3, September 2010. PDF File.
- Williams, Carrie. *Journal of Business & Economic Research (2007): 65-71*. "Research Methods". PDF File.
- Yamina, Touahir. *The Use of Symbolism in Poe's The Fall of the House of Usher*. Ouargla. Kasdi Merbah University, 2013. PDF File.
- Yoel. *Analysis of Symbol in Michael Buble's Song Lyric in Album Call Me Irresponsible*. Samarinda. Faculty of Cultural Studies, Department of English Literature, Mulawarman University, 2016. Print.
- Zohdi, Esmael. *Symbolism in Edgar Allan Poe's Selected Short Stories*. Iran.Vali-e-Asr University of Rafsanjan, Vol 8, No 3, March 2018. PDF File.