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## ICON REPRESENTATION IN *OZYMANDIAS* AND *THE NEW COLOSSUS* POETRY

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### Abstract

Semiotic or semiology means the systematic study of signs. What becomes difficult is defining what a 'sign' actually is. Modern day Semioticians, not only study 'signs' - it goes much deeper than that - they study how meaning is formed. Semiotic study how people first of all interpret a sign, how they then draw on cultural or personal experience to understand a sign. Pierce distinguished sign into three basic, there are: iconic, indexical, and the symbolic. An Icon has a physical resemblance to the signified, the thing being represented. *Ozymandias* is a fourteen-line sonnet by Percy Bysshe Shelley as English Romantic poet published in 1818. *Ozymandias* is a statue for another name of King Ramses the Great, Pharaoh of the nineteenth dynasty of ancient Egypt. The icon is depicted directly in the poem which represents the figure of king Ramses II with a statue. The new colossus is a statue for a classic American poem have fourteen-line sonnet by Emma Lazarus. The New Colossus was written in 1883 which adorns the pedestal of the statue of Liberty. The depiction of the character 'Mother of Exiles' as evidenced by the Statue of Liberty woman was written with the truth about what appeared and was seen and a deep sense of freedom. The portrayal depicted in the poem is immediately explained in terms of the denotation in its basic and original form. The depiction of the king's character was written with the truth of what appeared and was seen.

**Keyword:** semiotics, icon, ozymandias, The New Colossus

### Introduction

Talking about sign, it deals with the word 'semiotic'. Semiotic or semiology means the systematic study of signs. Eco stated in his book *A Theory of Semiotics* that a design for a general semiotics should consider: (a) a theory of codes and (b) a theory of sign production. According to Eco (1976), the latter taking into account a large range of phenomena such as a common use of languages, the evolution of codes, aesthetic communication, different types of international communicative behavior, the use of sign in order to mention things or states of the world and so on. Semiotic is a study of science that discusses the signs, a series of objects, sign of events that occur in this world. Semiotic study of science believes that everything in this world is a certain sign that needs to be solved or further analyzed its meaning.

These signs are a symbol that is considered to be able to represent something else. It is also a built-up ally or the basis of a social convention or agreement agreed upon in advance. The American founder C.S. Peirce (1839-1914) distinguished sign into three basic, there are: iconic, indexical, and the symbolic. The iconic is the sign that somehow resembled what is stood for, such as: photo, map, and statue, etc. The indexical is the sign that associated with what it is a sign of, such as smoke with fire. The symbolic is the sign that arbitrary or conventionally linked with a referent. Referent is what Saussure calls as the relation between the whole sign and what it refers to (Eagleton 1993, 101). From the

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theories above, it can be concluded that a symbol is a part of the sign that represents something to something else conventionally.

In this discussion this journal will discuss more about the icon which is the basis of semiotic science that is the icon. Charles Sanders Peirce is an American philosopher and logician. He intends to investigate what and how human reasoned process. Peirce spent the rest of his life elaborating a triadic theory of the sign. He pursues science, chemistry, astronomy, linguistics, psychology and religion. He is also often called as a founder of pragmatism. Peirce gives a lot of contribution to the philosophy of logic and mathematics, especially semiotics (Sobur 2004).

The theory of the sign put forward is based on these big goals so it is not surprising that semiotic is associated with the process of human reasoning using signs that are around. Peirce gives the definition of the semiotic as a sign of something and is understood by someone or has a meaning to someone. Peirce has stated that the signs are independent to influence somebody in some respect or capacity. Therefore signs have some characteristic to be called as a sign. There is a sign refers to the other which connects something this is as representative and a sign is as an interpretative. (Ismawarni 2006)

Signs are the basis of all communication. Humans with intermediary signs can communicate with each other. When referring to the theory of Charles Sanders Peirce who discusses the three logical paths that are applied, namely regarding the relationship of reality with its basic type, the icon is something that performs functions as markers similar to the shape of the object. In other words the icon is a tangible form of what is actually described. (Short 2007)

This form is the basic form that was built with the same origin. For Peirce, the icon is included in the typology of the sign. Icon is a designation for a sign that is non-arbitrary. According to Peirce, an icon is a relationship between a sign and its object or a similar reference (Sobur 2004). He stated that the icon is a sign that has a similarity or similarity with the object. The icon is a similar relationship to the object, as for what is meant by topographical or spatial in the form of a form of a similar thing which naturally knows what it is. For example: maps, photos, statues, concrete poems, etc.

Iconicity is an important symptom for many to know, especially in semiotics studies. Various iconic signs are already around us in everyday life, for example: the face of Hitler who is screened on the shirts that we wear everyday or the picture of the Maroon 5 group on a poster. For Peirce, the icon is a sign based on "similarity" between the representations of the object. An Icon is a sign which refers to the Object it denotes merely by virtue of characters of its own which it possesses, just the same, whether any such Object exists or not (Short 2007, 215). It is not easy to determine how similar an icon should be to the object it represents. The more often we see the sign, it will become a habit so that it is easily recognized as an iconic sign.

The object being iconized also affects, because the more familiar the object is, the easier it is to be linked, the easier it is to recognize and understand. But it also can not be separated from the context of the local culture that influences so it needs to be explained and sought in advance whether the culture has a special understanding of an iconic sign. According to Peirce (Short 2007, 219) as because it is in dynamical (including spatial) connection both with the individual object, on the one hand, and with the senses or the memory of the person for whom it serves as a sign, on the other.

This journal article will discuss how the study of semiotics in particular the icon represents the poem by Percy Bysshe Shelley entitled *Ozymandias* And *The New Colossus* by Emma Lazarus. *Ozymandias* is a fourteen-line sonnet by Percy Bysshe Shelley as English Romantic poet published in 1818. This sonnet is a contested sonnet which is a match for friendship with a friend named - Horace Smith. *The New Colossus* is a classic American poem have fourteen-line sonnet by Emma Lazarus. *The New Colossus* was written in 1883 which adorns the pedestal of the statue of Liberty.

## Discussions

In understanding and analyzing semiotic elements, especially in the icon contained in a semiotic architecture, it is necessary to look at several elements that must support how the sign or icon becomes a concrete meaning and coherent meaning to explain in detail the elements contained therein. The sign system includes many aspects such as physical form, parts, size, proportion, distance between parts, material, color, and so on. As a sign system everything can be interpreted or have meaning and value in provoking certain reactions.

Because what is analyzed is a poem, of course the author will not let go of how the language which is a sign system itself explains and even describes an icon. As in the first poem by Percy Bysshe Shelley, entitled Ozymandias. The poem is a poem in the form of poetry depicting the original form of its original nature or basis. The poem depicts a sculpture which is nothing but an example of an icon in the form of a depiction of a king in the past.

Ozymandias is the title of two related sonnets published in 1818. The first was written by the English Romantic poet Percy Bysshe Shelley and was published in the 11 January 1818 issue of *The Examiner of London*. Ozymandias is a statue for another name of King Ramses the Great, Pharaoh of the nineteenth dynasty of ancient Egypt (Ozymandias Pharaoh Rameses II - reigned 1279-1213 BCE). Ozymandias represents transliteration into Greek from the part of the name of the throne Ramesses, User-maat-re Setep-en-re. Sonnet Ozymandias presented the basic inscriptions of the statue about the glorification of the king at that time. Shelley's Sonnet focuses more on the historical context and portrayal depicted from the statue and is interpreted as a sonnet. (Hebron 2014)

### OZYMANDIAS

*"I met a traveller from an antique land,  
Who said—"Two vast and trunkless legs of stone  
Stand in the desert. . . . Near them, on the sand,  
Half sunk a shattered visage lies, whose frown,  
And wrinkled lip, and sneer of cold command,  
Tell that its sculptor well those passions read  
Which yet survive, stamped on these lifeless things,  
The hand that mocked them, and the heart that fed;  
And on the pedestal, these words appear:  
My name is Ozymandias, King of Kings;  
Look on my Works, ye Mighty, and despair!  
Nothing beside remains. Round the decay  
Of that colossal Wreck, boundless and bare  
The lone and level sands stretch far away."  
(Shelley 1977)*

Poetry is an argument dynamic and jarring (Villa 2011). This poetry representation of a statue, the analysis will be explained verse to verse. Poetry also contains perspectives of culture, literature and language that unite into a perfect work and then analyzed with semiotic studies. Ozymandias is a 14 line poem which is the same poem written earlier by Horace Smith with the same title. Because, this poem was written by Shelley as an invitation to compete. The one invited to compete was his best friend named Horace Smith.

*Who said—"Two vast and trunkless legs of stone*

Sonnet recounts a meeting of a traveler who described the "*vast and trunkless legs*" of a statue that had collapsed and was destroyed. The description

of a meditation on the fragility of human power and on the effects of time. In this connection, the first part sets up the frame narrative and then describes the statue and the second part of the story and adds the final description of the desert setting. On that line it can be said that the symbol representation described is truly the actual form of what is happening. The use of the word used by Shelley is a reality relationship with its basic type.

The icon of the statue is illustrated very clearly that a pair of legs made of large stone without body appears. It was explained that the statue was not intact in shape. Because of its age, the statue will be destroyed over time, leaving only the ruins of the building. The 'colossal wreck' simply refers to the statue again; 'Colossal' means 'giant', with a particular reference to giant statues like the Colossus of Rhodes and 'wreck' means that it has been broken or ruined.

*Stand in the desert ... Near them, on the sand,  
Half sunk, a shattered visage lies, whose frown,  
And wrinkled lip, and sneer of cold command, (line 3-5)*

The icon that is attempted to be shown thereafter is the 3-5 verse. In this stanza explained the appearance of the statue that left his face alone, lying and sinking into the sand. The language used is denotation. The meaning of denotation is a statement of true meaning, this meaning is described as what its basic form is. The meaning of denotation is also a signatory relationship with the signified sign which is the most real meaning and the sign as the main representation in other words literally meaning. Interpretation of the meaning of the denotation that is trying to build is when poetry does not use complicated language or diction but uses language that is directly focused on the object.

In terms of culture for people in the same group of cultures the meaning is not significantly different. The words written on the pedestal now seem meaningless and rhetorical. That is a statement from an arrogant despot. It can be concluded that his face implies the face of a king. A rule and the giant sculpture carver succeeds in conveying the intent of the king. The king himself has two opposing qualities. Bad in the mouth, but his heart is noble.

*Which yet survive, stamped on these lifeless things,  
The hand that mocked them, and the heart that fed; (line 7-8)*

In this stanza the icon is indicated by the presence of the statue as a result of damage. The statue remains, that is none other than as a giver of advice to the leaders so as not to have the same nature as the king of Ramses II first. The desire that the sculptor is trying to describe is conveyed properly. This broken and weathered statue is in the desert, a remote place that lasts for miles. Not many people pass through the desert, or want to, be different from the past. A great leader has been left in history and will be buried in the sand in due time.

*'My name is Ozymandias, king of kings:  
Look on my works, ye Mighty, and despair!'*

However, that contradicts what is left now. Because, there is no remaining glory. There are only ruins. The rest of the great destruction, which is infinite, and looks empty. There is no kingdom anymore. No more works, as carved into the pedestal that became the inscription. And the only work left now is a stretch of sand that stretches as far as the eye can see. No matter how large and magnificent the work we produce, time might damage it. Crush it slowly. Finally, our work is only buried in a pile of sand. In the end, pride will eat our work to become nonsense.

The imagery in “Ozymandias” is the poem contains one central image, the shattered statue of ozymandias, the Egyptian King. The physical of characteristics of the statue convey the poem’s themes. The transient nature of human life, and the ultimate futurity of fame, fortune, and power. Than the figure is shattered and alone amidst an expanse of desert. This broken, weathered statue lies in a desert, a desolate place that goes on for miles and miles. Not many people pass through that desert, or would want to, in contrast with the past. A once great leader has been left to history and will be buried in the sand in time.

Ozymandias is a commentary on the ephemeral nature of absolute political power. Monarchs and dictators and tyrants are all subject to change sooner or later. The sculptor himself gets attention and praise that used to be deserved by the King, for all that Ozymandias achieved has now “decayed” into almost nothing.

Shelley's poem encapsulates metaphorically the outcome of such tyrannical wielding of power - no leader, King, despot, dictator or ruler can overcome time. Overall, this sonnet paints a picture of an egotistical character who thought himself without rival but who was cruel to his people. The once-great king’s proud boast has been ironically disproved; Ozymandias’s works have crumbled and disappeared, his civilization is gone, all has been turned to dust by the impersonal, indiscriminate, destructive power of history. The ruined statue is now merely a monument to one man’s hubris, and a powerful statement about the insignificance of human beings to the passage of time. Ozymandias symbolizes not only political power—the statue can be a metaphor for the pride and hubris of all of humanity, in any of its manifestations. It is significant that all that remains of Ozymandias is a work of art.

The next poem is a poem by Emma Lazarus with the title The new Colossus. The new colossus is a statue for a classic American poem have fourteen-line sonnet by Emma Lazarus. The New Colossus was written in 1883 to help raise funds for the Statue of Liberty and is now engraved on the base, a permanent reminder of the statue's symbolism and Emma Lazarus's contribution to American culture. According to some, Emma Lazarus was the first American to make any sense of this statue, it being a gift from the country of France. Her traditional sonnet form seemed to spark recognition of the statue's primary role - a world-wide welcome to those seeking sanctuary. Immigrants fleeing to America would see the torch bearing giant as they approached New York and word quickly spread around the globe that here was no ordinary lady but a 'Mother of Exiles' offering a new life. Emma Lazarus, woman, Jew and New Yorker, beautifully encapsulated the feelings of a nation in 14 lines. There's no doubt it still resonates. Her sonnet stands proud. This poem is still very relevant for these fragile times. (Spacey 2019)

Like in the first poem, this poem also describes a statue which is an icon in the form of a depiction of the freedom of immigrants. Emma made the Statue of Liberty as a symbol of the freedom and independence gained by immigrants, Emma presents it as a symbol to entertain and to provide feelings of calm to people as well as the love of a mother. People who arrive in America who come out of alienation from their homeland are welcomed by the Statue of Liberty which is an icon of freedom and protection.

#### THE NEW COLOSSUS

*Not like the brazen giant of Greek fame,  
With conquering limbs astride from land to land;  
Here at our sea-washed, sunset gates shall stand  
A mighty woman with a torch, whose flame*

*Is the imprisoned lightning, and her name  
Mother of Exiles. From her beacon-hand  
Glows world-wide welcome; her mild eyes command  
The air-bridged harbor that twin cities frame.  
"Keep, ancient lands, your storied pomp!" cries she  
With silent lips. "Give me your tired, your poor,  
Your huddled masses yearning to breathe free,  
The wretched refuse of your teeming shore.  
Send these, the homeless, tempest-tost to me,  
I lift my lamp beside the golden door!"*  
(Lazarus 2002)

The new colossus is the poem was written in 1883 to help raise funds for the construction of the statue of Liberty as a symbol of symbolism for Emma Lazarus's contribution to American culture. Emma Lazarus was the first American to truly understand how this statue was depicted. The New Colossus poem is a 14 line sonnet poem which is a summary of the feelings of a nation. (Spacey 2019)

The New Colossus is known as the Petrarchan sonnet, the form used by Petrarch, a total of 14 lines, consisting of one octave, 8 lines, and sestet, 6 lines. The purpose of writing the poem is to introduce and spread the idea to the whole world that America is the land of immigrants. Immigrants who fled to America will be welcomed by the Statue of Liberty. The Statue of Liberty is a 'Mother of Exile' statue that offers a new life.

The Statue of Liberty represents freedom and confidence. Poetry is a poetry representation of a sculpture and will be analyzed and represented verse by verse. This poem also contains the perspective of culture, literature and language that become a unity and make a perfect work and then analyzed using semiotic studies.

*Not like the brazen giant of Greek fame, (line 1)*

In the first verse the poem is described with an explanation of a giant statue of Greek fame, but also with the addition of the 'no' diction in the first note, then what is meant is a denial. Greek fame meant by Emma is a statue that rivaled the Greek statue of antiquity. The Greek giant said that the Statue of Liberty was not the same as the Greek god Helios in its true sense. It is said that the giant there is a depiction of the Greek God Statue of Helios which once stood in the port of Rhodes, Greece. The meaning of the word 'new' written in the title also refers to the replacement of the statue symbol from the Greek term. The Colossus of Rhodes, one of the Seven Wonders of the World, reputedly stood across the harbor entrance at the island of Rhodes, and was a statue of the Sun God Helios, a symbol of freedom.

The description of the word 'giant' is interpreted by the actual word, which means new giant. On that line it can be said that the symbolic representation represented is really the actual form of what is happening. The use of the word used by Emma is a reality relationship with its basic type. The icon depicted is a large statue in other words a giant.

*Here at our sea-washed, sunset gates shall stand (line 3)*

In this stanza explained about the situation around the statue. It was explained that "our sea-washed" is the true meaning of the sea where this icon was built in the middle of the sea. The ports around it have become important history in the construction of the statue. Then the phrase 'sunset gates shall stand' which means the gate of the sunset will stand. Also in these lines, she

stresses that the Statue of Liberty will be welcoming, whereas the Colossus was meant to intimidate those who reached Greece's shores. In addition, Lazarus personifies the statue, giving her the ability to "welcome" and "command." The gates of the sun are interpreted as a new, better life. The Colossus straddled the harbor and thus, like the Statue of Liberty, was one of the first things to welcome tourists who came.

*A mighty woman with a torch, whose flame  
Is the imprisoned lightning, and her name  
Mother of Exiles. Form her beacon-hand  
Glows world-wide welcome; her mild eyes command (line 4-7)*

In the four stanzas that actually become one sentence explains that the Statue of Liberty or can be referred to as Lady Liberty that looks is a woman "mighty", strong, and protective as is the nature of a mother. However, the electric torch which is like a flame held by the Statue of Liberty is like a lightning bolt owned by the God of Zeus so it seems to illustrate that the power of Lady Liberty utilizes the power obtained from the ancestors.

For this reason, Lazarus created a new name and then gave it to the Statue of Liberty as "Mother of Exiles". The name is due to the word exile that can be interpreted as a person who is forced to leave his homeland, so this is consistent with the events experienced by immigrants who came to American soil. Lady Liberty also has a function not only as an icon that serves to welcome exiles or people who are alienated, but this Lady Liberty can also at the same time be like the role of a mother that is able to entertain and also provide support to her child or here is to immigrants.

One of the hands of the Statue of Liberty holding an electric torch soaring upwards as if it symbolizes that this Statue is welcoming the whole world and the torch held serves to light the way for everyone to be able to see life more widely and happily.

At the end of the seventh line to the end of the eighth line, it is explained that from his gentle eyes he commanded the bridging port which is bridged by the air framed by the twin cities. The twin cities intended here are still a question. In the Act, the intended twin cities are New York City and Brooklyn, but there are also those who believe that the twin cities in question are New York City and Jersey City which are neighbors of New York City which are located across the river.

*"Keep, ancient lands, your storied pomp!" cries she (line 9)*

This ninth line explains the puzzle from the previous line about the twin cities that the twin cities in question are magnificent cities that have a lot of ancient land because the ancient lands store various history or stories that have been engraved and Mother of Exiles asked him to save all it becomes history and then leaves the new land (America) with a new story. The new America offers new stories to anyone who has just begun a new life that is free from captivity.

*With silent lips. "Give me your tired, your poor,  
Your huddled masses yearning to breathe free,  
The wretched refuse of your teeming shore (line 10-12)*

The statue of Liberty wants to tell the world that the world gives it to those who have long been oppressed, that He will spread power to them (people who long for freedom and out of their distress and fatigue) in order to breathe relieved.

*Send these, the homeless, tempest-tost to me,*

*I lift my lamp beside the golden door!"* (line 13-14)

The Statue of Liberty that raises his hand makes it a meaning that He has raised his light beside the door to let them all enter quietly and far from the gloom or dark story that happened before.

### **Conclusion**

Semiotics is the study of signs. What becomes difficult is defining what a 'sign' actually is. Modern day Semioticians, not only study 'signs' - it goes much deeper than that - they study how meaning is formed. They study how people first of all interpret a sign, how they then draw on cultural or personal experience to understand a sign. In that sense semiotics is about communication.

Signs can take many forms. They can be words, numbers, sounds, photographs, paintings and road signs among and more. However, while signs can be many things, they can be categorized as one of a few types. Charles Sanders Peirce, one of the founders of semiotics, categorized signs as being one of three types. Pierce distinguished sign into three basic, there are: iconic, indexical, and the symbolic. An Icon has a physical resemblance to the signified, the thing being represented. A photograph is a good example as it certainly resembles whatever it depicts. Clear your head of what you know about icons for a moment.

The icons we use in digital interfaces are all signs and not specifically icons as defined by semiotics. Icons as discussed here are one possible type of form a sign might take. An icon is meant as a direct imitation of the object or concept. Icon sign is a sign that resembles something, such as photographs of people. An icon can also be illustrative or diagrammatic, for example a 'no-smoking' sign. Icons bear a physical resemblance to what's being represented. A photograph is an example of an icon signifier. Take a picture of a tree and the resulting image will look like that tree. With icons there's a real connection between the signifier and the signified. The icon is the simplest since it is a pattern that physically resembles what it 'stands for'.

Ozymandias is a fourteen-line sonnet by Percy Bysshe Shelley as English Romantic poet published in 1818. This sonnet is a contested sonnet which is a match for friendship with a friend named - Horace Smith. Ozymandias is a statue for another name of King Ramses the Great, Pharaoh of the nineteenth dynasty of ancient Egypt (Ozymandias Pharaoh Rameses II - reigned 1279-1213 BCE). Ozymandias is a fourteen-line sonnet by Percy Bysshe Shelley as English Romantic poet published in 1818., User-maat-re Setep-en-re. Sonnet Ozymandias presented the basic inscriptions of the statue about the glorification of the king at that time. Shelet's Sonnet focuses more on the historical context and portrayal depicted from the statue and is interpreted as a sonnet.

The icon is depicted directly in the poem which represents the figure of king Ramses II with a statue. The portrayal depicted in the poem is immediately explained in terms of the denotation in its basic and original form. The depiction of the king's character was written with the truth of what appeared and was seen. So that the icon which is a similar form is explained correctly that is similar to King Ramses II.

The next poem is a poem by Emma Lazarus with the title *The New Colossus*. The new colossus is a statue for a classic American poem have fourteen-line sonnet by Emma Lazarus. The New Colossus was written in 1883 which adorns the pedestal of the statue of Liberty. The New Colossus" was the first entry read at the exhibit's opening on November 2, 1883. It remained associated with the exhibit through a published catalog until the exhibit closed after the pedestal was fully funded in August 1885, but was forgotten and played no role at the opening of the statue in 1886. It was, however, published in Joseph Pulitzer's New York

World as well as The New York Times during this time period. In 1901, Lazarus's friend Georgina Schuyler began an effort to memorialize Lazarus and her poem, which succeeded in 1903 when a plaque bearing the text of the poem was put on the inner wall of the pedestal of the Statue of Liberty.

The icon is depicted directly in poetry that represents a country and a deep sense of freedom. The depiction depicted in the poem is immediately explained in the form of denotation in its basic and original form. The depiction of the character 'Mother of Exiles' as evidenced by the Statue of Liberty woman was written with the truth about what appeared and was seen. So that the icon with the same shape is explained correctly by the meaning conveyed by the poet Emma Lazarus himself.

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