

CHAPTER 2

THEORETICAL FRAMEWORK

In this chapter, I will explain the theory that I use as a basis for conducting relevant research according to the research theme raised. In analyzing the meaning contained in this film, I will examine and explain it from a semiotic point of view.

2.1 Semiotics

Semiotics began to become a major approach to cultural studies in the late 1960s, partly as a result of the work of Roland Barthes. The translation into English of his popular essays in a collection entitled *Mythologies* (Barthes 1957), followed in the 1970s and 1980s by many of his other writings, greatly increased scholarly awareness of this approach. Semiotics represents a range of studies in art, literature, anthropology and the mass media rather than an independent academic discipline.

Semiotics is not widely institutionalized as an academic discipline. It is a field of study involving many different theoretical stances and methodological tools. One of the broadest definitions is that of Umberto Eco, who states that 'semiotics is concerned with everything that can be taken as a sign' (Eco 1976, 7). Semiotics involves the study not only of what we refer to as 'signs' in everyday speech, but of anything which 'stands for' something else. In a semiotic sense, signs take the form of words, images, sounds, gestures and objects.

Semiotics is an investigation into how meaning is created and how meaning is communicated. Its origins lie in the academic study of how signs and symbols (visual and linguistic) create meaning. Barthes semiotic theory is almost literally derived from de Saussure's theory of language. Roland Barthes revealed that language is a sign system that reflects the assumptions of a particular society at a certain time (Sobur, 2003: 53). Barthes' Semiotic Theory broke down the process of reading signs and focused on their interpretation by different cultures or societies.

The semiotics model consists of three main concepts :

a) Sign

The first concept is sign. According to De Saussure (1916), a sign is composed of both the form it takes in physical reality (called a signifier) and how it is conceived or interpreted by its viewer (the signified). A sign must have both; it is the integrated whole that results from the combination of the signifier and what is signified (Saussure, 1983). A sign can be manifested in many ways, including sounds, smells, and body language.

b) Context

The second concept is context. According to Bowcher (2018), in semiotics, context refers to those aspects in a conversation or interaction that provide relevant and specific meaning to the particular exchange that is occurring. This enables the recipient in this exchange to make proper sense of the interaction and derive the intended meaning from it.

c) Meaning

The third and final concept is meaning. In cognitive semiotics, Zlatev (2018) proposes that meaning is the relationship between the recipient of a sign and their personal experience of the world around them. This means that meaning is created when the recipient makes sense of the sign by connecting and interacting with their surrounding reality. It can be concluded that Semiotics is a science that not only refers to everyday conversation, but also about everything that refers to other forms such as words, images, sounds, gestures, and objects. Visual semiotics is one of the fields of study that specifically studies the investigation of all kinds of meanings conveyed through the means of the visual senses.

From the explanation above, it can be concluded that semiotics is a study of science about studying signs. In the study of semiotics, it considers that social phenomena in society and culture are signs, semiotics studies the

systems, rules, and conventions that allow these signs to have meaning. Then the three semiotic concepts are interrelated starting from the sign, context and meaning. Signs can be a context and can be an understandable meaning.

Based on the paragraph above, then I will give the theory of experts about semiotics.

2.1.1 Roland Barthes theory

According to (Jaduo & Al-Ghabra, Barthes' Semiotic Theory and Interpretation of Signs, 2021, pp. 471-475) Roland Barthes, the French essayist and social literary critic, was born in November, 1915 in France, and died in March, 1980. He studied classical letters, grammar and philology at the University of Paris. He was the first to hold the chair of “Literary Semiology” at the College of France in 1976. His writings were on semiotics (Editors of Britannica, 2021, March). Barthes (1957) identified semiology as it is the science studying ideas-in-form because the focus of the study is on significations away from the content.

Yet, it is important to consider the unity of the interplay between form, and ideology “historical” explanation. According to Barthes, semiology is the correlation between the signifier, and the signified to form the sign, all in one process. In the fifties and sixties, Barthes was a pioneer of structuralism which studies the underlying structure using analytical concepts from different fields, such as linguistics, psychology, anthropology, and others in order to understand the cultural products. In the sixties and seventies, Barthes moved to post-structuralism which viewed that history and the various cultures have impact on the interpretation (Jurjensen, 2014).

He played the main role in developing the field of semiotics after developing it from linguistics to visual images. The followings are some of his works:

a) Mythologies

Barthes identified the word “myth” as a system of communication bearing a message; it has a form of signification. According to Barthes, everything can be a myth if it comes by a discourse; it is defined by its message. Hence, uncountable myths can be produced since there is no restriction on describing things; the language of description is chosen by history. In conveying the message, the myth may have different types of representation, such as written discourse, photographs, cinema, etc.

Mythical language has been done in a way to be appropriate to open communication in order to reach values, and meet facts indirectly through tokens. Barthes introduced many kinds of criticism concerning the culture of bourgeois society, and employed a set of hypotheses about this culture to identify the values of other related cultures. Mythologists must feel free from the restrictions of the society in order to be truthful because they have to build their myths on ethical foundations; they may find themselves estranged due to this situation.

Concerning signifiers, Barthes stated that they have the same observations as those of the signifieds; the difference is that the signifier serves as a mediator characterized by materiality. In semiology, the signifier is always one of these materials, “sounds, objects, images”. It is necessary for analysis to collect all the typical signs as they are born; among which are the verbal, graphic, gestural, and iconic signs. Precisely, signification is the process of connecting the signifier to the signified to produce the sign.

According to Barthes, signs had both a signifier, being the physical form of the sign as we perceive it through our senses and the signified, or meaning that is interpreted. Barthes also believed that every ideological sign is either a Denotative sign system or a Connotative sign system. A Denotative sign, which is a strictly

descriptive system, is the result of the signifier image and the signified concept combining. A Connotative sign is one that has lost its historical meaning. This could be due to a number of things including: changes in culture or terminology, an event, or even just evolution. (UKESSAYS, 2021)

Based on this explanation, it can be concluded that according to Barthes, semiology is the relationship between the signifier and the signified to form a sign, all in one process. Then, Barthes also identified the word "myth" as a communication system that has meaning. Then Barthes categorizes the signified into three observations, namely actualization, expansion of the semiological signified and the correspondence of the signatory system. Then, Barthes also believes that every ideological sign is a denotative and connotative sign system.

2.2 Model of the Design

a) The Barthes Model

According to (Wibowo, 2013, pp. 21-22) The field of Semiotics research cannot simply let go of the name of Roland Barthes (1915-1980), a semiotician who developed studies that previously had a strong structuralism color to the semiotics of texts.

Barthes put forward the concept of connotation and denotation as the key to his analysis. Barthes uses a much simpler version when discussing the 'glossematic sign' model. Ignoring the dimensions of form and substance, Barthes defines a sign (Sign) as a system consisting of (E) an expression or signifier in relation (R) to the content (or significant) (C): ERC.

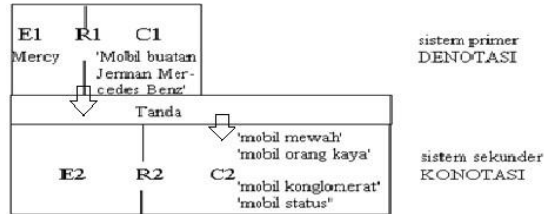
A primary sign system can be an element of a sign system that is more complete and has a different meaning than the original.

Barthes wrote:

Such a sign system can become an element of a more comprehensive sign system. If the extension is one of content, the

primary sign (E1 R1 C1) becomes the expression of a secondary sign system :

$$E2 = (E1 R1 C1) R2 C2.$$



Bagan 3 Konotasi (Sumber Hoed, 2014: 93)

Keterangan:
 E1 = Ekspresi sistem primer E2 = Ekspresi sistem sekunder
 R1 = Relasi sistem primer R2 = Relasi sistem sekunder
 C1 = Cotent/Isi sistem primer C2 = Cotent/Isi sistem sekunder
 Pengembangan makna hanya terjadi pada content/Isi sedangkan Ekspresi tetap.

Figure 2. 1 Model of The Sign (The Barthes Model) & Example

Hoed, 2014:93 in (A.M.Susilo Pradoko, 2015)

Thus, the primary sign is denotative while the secondary sign is one of the connotative semiotics. This connotative concept is the key to Roland Barthes' semiotic model.

Fiske calls this model two orders of significance.

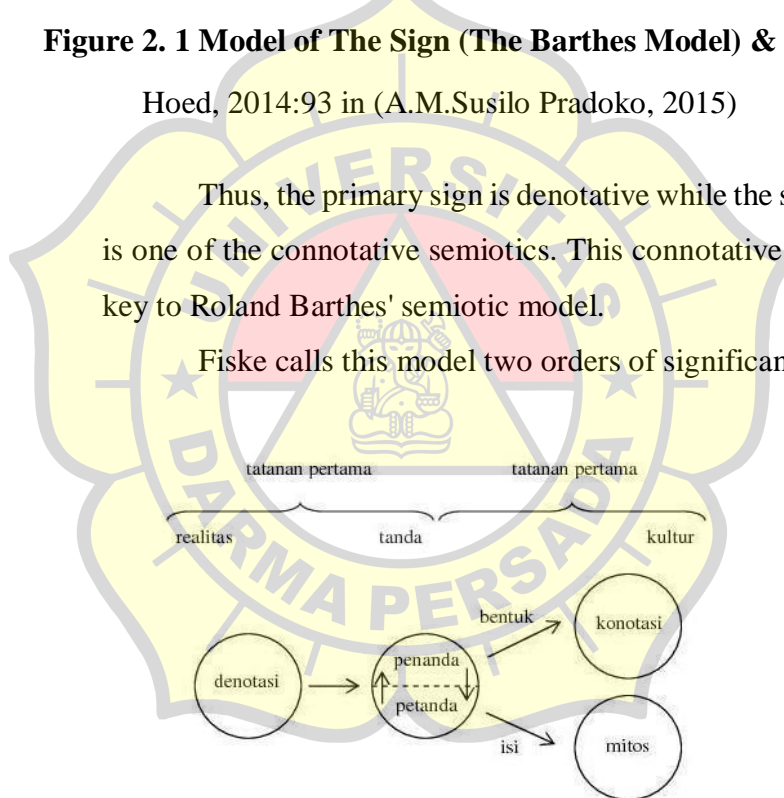


Figure 2. 2 Two Orders of Significance Barthes

Fiske, 2007:118 in (Sannie, 2018, p. 110)

The first order of signification is denotation, which is the basis of Saussure's work. This order describes the relationship between the signifier and the signified in the sign, and between the sign and its referent in external reality. Barthes himself called this order as denotation. This refers to the general assumption, the

meaning is clear about the sign. The denotative meaning will be the same, and the difference will be in the connotation Fiske, 2007: 118 in (Sannie, 2018, p. 110).

Through this model, Barthes explains that the significance of the first stage is the relationship between the signifier (expression) and the significant (content) in a sign to external reality. That is what Barthes calls denotation, which is the most tangible meaning of the sign.

Connotation is the term used by Barthes to indicate the significance of the second stage. This describes the interaction that occurs when the sign meets the feelings or emotions of the reader and the values of his culture.

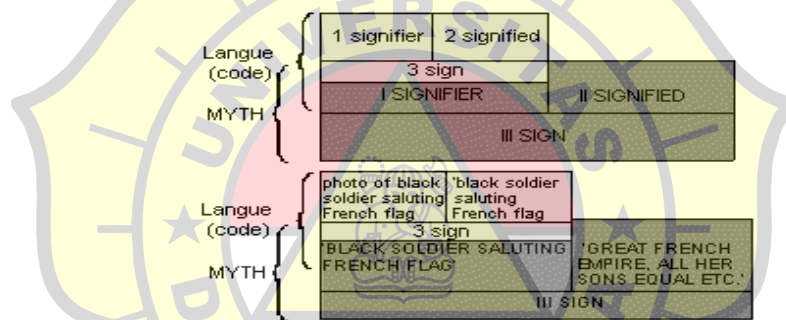


Figure 2.3 Model of The Sign (The Barthes Model) & Example
(Wibowo, 2013, pp. 32-33)

Connotation has a subjective or at least intersubjective meaning. In other words, denotation is what the sign describes to an object, while the meaning of connotation is how to describe it.

Connotation works on a subjective level so that its presence is not realized. It is easy for readers to read connotative meanings as denotative facts. Therefore, one of the objectives of semiotic analysis is to provide analytical methods and frameworks of thought and to overcome misreading or misinterpreting the meaning of a sign.

In the second stage of significance related to content, signs work through myths. Myth is how culture explains or understands

some aspects of reality or natural phenomena. Myth is a product of social class that already has a dominance. Primitive myths, for example about life and death, humans and gods. Meanwhile, today's myths are for example about femininity, masculinity, science and success

Myth is a vehicle through which an ideology manifests itself. Myths can be serialized into Mythology which plays an important role in cultural units. Meanwhile, Van Zoest (1991) asserts that anyone can find an ideology in a text by examining the connotations contained in it. (Wibowo, 2013, pp. 32-33)

2.3 Previous Related Studies

There are three research journal articles that have a theme or theory that is almost the same as what I want to discuss in this research. The first journal article entitled "Mythology of Career Woman in Hijab Film (Study of Roland Barthes Semiotic Analysis)" by Muthia Rahayu (2020). Based on the article, the writer wants to convey (1) a linguistic message (which is contained in the scenario then retold by the actors and actresses involved), (2) an iconic message that is encoded (by using visual elements). in the film in the form of signs that appear and apply to the wider community), (3) Iconic Messages Without Code (by using a direct understanding of the images and messages in the film. Broadly speaking, this research is related to procedures, fashion, lifestyle and women's norms Indonesia is in the current digital era, where the image of women in this era is very independent and wants to work but remains obedient to their nature as a wife who was raised in films.

The second journal article entitled "Representation of Social Class in Film (Semiotic Analysis of Roland Barthes Film Parasite)" by Vicky Dianiya (2020). Based on this article, the author wants to convey about how to criticize the representation of social class based on the signs depicted

about the upper and lower classes (rich and poor) in the film "Parasite" using Barthes' theory. The third journal is entitled "The Potential of General Sudirman's Short Film as Learning Media in National Events of the Colonial Period's Material for Fifth Graders A Semiotics Analysis" by Encep Supriatna and Ratu Tiara Savira (2021). Based on the article, the writer wants to convey about the denotative meaning, connotative meaning and myth in the film which focuses on human behavior and social phenomena by identifying visible signs or symbols.

In my research entitled "A Semiotic Study of Denotative And Connotative Menaing In The Movie Beauty And The Beast (2017)" it is more complete by combining signifier, signified, connotative, denotative and mythical meanings found in several film scenes. The journals above are indeed the object of using film, but the difference with the object that I took is that the film that I made this object started from an animated fantasy genre film that changed in 2017 and was played by real humans. This film also reflects a lot of the magical atmosphere that usually exists in fantasy animated films. Then, in this research what is different is that it will end with the moral message contained in the film.