

**THE MYTH OF JERSEY NUMBER 7 AMONG MANCHESTER UNITED
FOOTBALL CLUB'S PLAYERS:A SEMIOTIC STUDY**

TERM PAPER



By

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2013130045

**STRATA ONE (S-1) OF ENGLISH DEPARTMENT
FACULTY OF LETTERS
UNIVERSITY OF DARMA PERSADA
JAKARTA
2018**

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Submitted in partial-fulfilling for obtaining

Strata One (S-1) Degree



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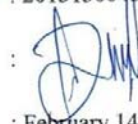
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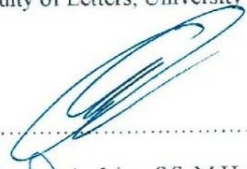
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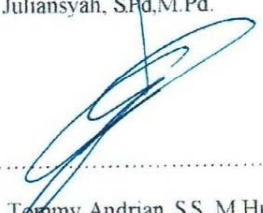
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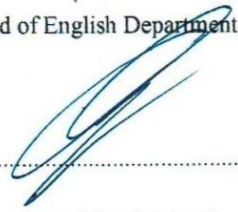

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This term-paper is far from perfection. Suggestions and constructive criticism are welcome to improve this term-paper.

Jakarta, February 14, 2018

Writer,

A handwritten signature in blue ink, consisting of a large, stylized initial 'D' followed by several vertical strokes.

DiahPurnama Sari

ABSTRACT

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Football Club's Players

This term paper discusses about the jersey number 7 in Manchester United's players using semiotics theories from Roland Barthes and Charles Sanders Peirce. More specifically, the study analyses the jersey number 7 in Manchester United's Players that affects the image of the number itself, the club, along with the myth about who is the player that use it. Two semiotics theories are used in the research. First, Peirce's theory about signs consists of representamen, object, and interpretant. Three notions of signs such as icon, index and symbol, are also used in the research. Second, Barthes' theory deals with connotation, denotation and myths. Moreover, there are several theories that are used to support the research. Furthermore, this study is a qualitative range of research; type of linguistic research that analyses using method of data collection in the form of printed players who using number 7 as the primary source and supported by history that is related to the research.

Keywords: *Manchester United, jersey number 7, semiotics, signs, myth*

ABSTRAK

Nama : Diah Purnama Sari
Program Studi : Bahasa dan Sastra Inggris
Judul : Mitos pada Jersey Nomor 7 Diantara Pemain-pemain di Manchester United

Skripsi ini membahas tentang jersey nomor 7 yang dipakai oleh pemain-pemain Manchester United menggunakan teori semiotika dari Charles Peirce dan Roland Barthes. Lebih spesifiknya, studi ini menganalisis jersey nomor 7 yang berpengaruh pada citra nomor itu sendiri, clubnya bersamaan dengan mitos pada siapa pemain yang memakainya. Dua teori semiotika digunakan dalam penelitian ini. Pertama, teori milik Peirce mengenai tanda yang terdiri dari representamen, objek dan interpretasi. Tiga jenis tanda miliknya seperti ikon, indeks dan simbol juga digunakan dalam penelitian ini. Kedua, teori milik Barthes berhubungan dengan konotasi, denotasi dan mitos. Selanjutnya, beberapa teori pendukung juga digunakan untuk mendukung penelitian ini. Lebih lanjut, studi ini merupakan ragam penelitian kualitatif yang menganalisis dengan metode pengumpulan data berupa fotocetak dari pemain-pemain Manchester United yang memakainya sebagai sumber utama dan didukung oleh sejarah-sejarah yang berhubungan dengan penelitian ini.

Kata kunci: Manchester United, jersey nomor 7, semiotika, tanda, mitos

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CHAPTER 1

INTRODUCTION

1.1 Background of the Research

Jersey number in football is to be a marker for each player when undergoing a match. Initially, there is nothing special about the number on the jersey of each player. However, over time, the number one jersey has a special meaning. These meanings emerge from a variety of reasons, for example because of the success of the owner of the particular number. This makes the number of the player wears is considered special, even sacred to various parties. Jersey numbers are used in association football to identify and distinguish players that are on the field. Numbers were originally used to also indicate position, with starting players being assigned numbers 1–11. Although these numbers often bear little or no significance in the modern game other than the players' favorite numbers and the numbers that available. However, numbers 1–11 are often still worn by players of the previously associated position. As national leagues adopted squad numbers and game tactics evolved over the decades, numbering systems evolved separately in each football scene, and so different countries have different conventions. Still, there are some numbers that are universally agreed upon being used for a particular position, because they are quintessentially associated with that role.

In its long history, Manchester United always publishes the classy players. The legendary names entered the green field of Old Trafford's pride stadium to present a complete game. All of the Manchester United's players who wore number 7 jersey are always in the highlights. Somehow there is such an excessive magical power for the player numbered 7 jerseys for Red Devils' fans. Those who wore this jersey number become a living legend that is always remembered as the best in his era. Manchester United Football Club is a professional football club based in Old Trafford, Greater Manchester, England, that competes in the Premier League, the top flight of English football. Nicknamed "the Red Devils", the club was founded as Newton Heath

LYR Football Club in 1878, and it changed its name to Manchester United in 1902 and moved to its current stadium, Old Trafford, in 1910.

Manchester United as one of the strengths of traditional English and European football certainly had a jersey number of players with more value. It plays in the Premier League, a high-class professional league in England, and has already achieved 20 league titles. It has also won eleven FA Cups, four League Cups, and twenty FA Community Shields. In international leagues, Manchester United has won three European Cups, one UEFA Cup Winner's Cup, one UEFA Super Cup, one Intercontinental Cup, and one FIFA Club World Cup. Manchester United was the first English football club to win the European Cup in 1968. In 1998-1999 seasons, Manchester United became treble winner for winning the Premier League, the FA Cup, and the UEFA Champions League. Manchester United is the third-richest football club in the world for 2011-2012 in terms of revenue, with annual revenue of €395.9 million, and the second most valuable sports team in 2013, valued at \$3.165 billion. It is one of the most widely supported football teams in the world.

Semiotics is often engaged in the analysis of texts although it is far more than just a mode of textual analysis. It should probably be noted that a 'text' can exist in any medium and may be verbal, non-verbal, or both, despite the badge centric bias of this distinction. The term *text* usually refers to a message which has been recorded in some ways such as writing, audio- and video-recording. Therefore, it is physically independent of its sender or receiver. A text is an assembly of signs such as words, images, sounds and/or gestures constructed and interpreted with reference to the conventions associated with a genre and in a particular medium of communication. Human experience is inherently multisensory, and every representation of experience is subject to the constraints and affordances of the medium involved. Every medium is constrained by the channels which it utilizes.

According to Barthes (1967,9), semiology aims to take in any system of signs, whatever their substance and limits; images, gestures, musical sounds, objects, and the complex associations of all of these, which form the content of ritual, convention or public entertainment: these constitute, if not

languages, at least systems of signification. In myth, the signifier is already formed by the signs of the language. Myth has in fact a double function: it points out and it notifies; it makes us understand something and it imposes it on us.

Myth is an important element that can turn something culturally or historically natural and easy to understand. The myth stems from connotations that have settled in the community, so that the messages obtained from these myths are no longer questioned by the public. Barthes' explanation on the myth can't be separated from the explanation of the significant and signifié Saussure. That expression can be developed to form a new sign and establish equality of meaning. The existence of E = expression, R = relation, and C = the contents of which are arbitrary in every individual to be able to form a second layer of meaning for their shift in the meaning of denotation to connotation $E_2 (E_1-R_1-C_1) -R_2-C_2$). The myth itself is a connotation that has been cultured.

Roland Barthes' myth emerges due to the perception of his own idea that signs are mysterious meanings that may eventually give birth to a myth. So the point is that myths are referred by Roland Barthes from behind the signs in our daily communication, both written and through the print media. To get an understanding in greater detail below is description of Roland Barthes' semiotic concept, namely that denotative sign consists of signifier and signified. However, at the same time, the sign is also a marker of denotative. Thus, according to the concept of Barthes, connotative sign not only has extra meaning, but it also contains the second part of denotative sign that underlies its existence.

According to Charles Sanders Peirce's theory. Peirce originally develops the symbol, index, and icon triad as one component in a massively complex formal system of semiotics and logic. This system ultimately identifies over 50,000 possible elements and relations, but is now considered unwieldy. Of Peirce's many ways of distinguishing signs, the symbol, index, and icon triad focus on the relations of signs to their objects. According to Peirce, symbols

have a convention-based relationships with their objects (e.g. alphanumeric symbols); indexes or indices are directly influenced by their objects (e.g. a weathervane or a thermometer); and icons have specific properties in common with their objects (e.g. portraits, diagrams).

Number seven has a sacred number attached to the jersey of the club's players. It is a legendary fairy tale. When searched, we can see that there is so much success and admiration of the public on the owner of the number 7 at Old Trafford. Seeing how the number 7 has magical for United, it is better to turn back time, precisely the mid 60's. It all started at the same time when the British football world Europe was bewitched by the magical powers nicknamed The Holy Trinity, in which one of its members was George Best. He was synonymous with the number 7 because he often wore the number 7 jersey. Keep in mind, at that time one jersey wore by players were not permanent.

In this research, writer chooses the Jersey Number 7 of Manchester United. As the focus of study it has semiotic meaning that the writer wants to analyze more deeply using theory of semiotic to know the messages that are implied in this myth and what kind of messages that the club tried to convey to the people. Popular history tells us that it is Best who started the tradition of superstars wearing 7 at United, a lineage taking in Bryan Robson, Eric Cantona, David Beckham, Cristiano Ronaldo and, now, they hope, Memphis Depay. Best wore number 7 jersey sometimes, yet generally he wore it when he played on the right wing. This position is traditionally associated with jersey number 7. The '68 win, and his performance in that game, tends to elevate his association with it.

1.2 Identification of the Problem

Based on the background of the problem that is explained above, the writer assume that the myths which are created in Jersey Number 7 in

Manchester United could form the image of the players and convey the message through the myth for Manchester United itself.

1.3 Limitation of the Problem

As a professional football team founded in 1878, Manchester United had been widely known all over the world. It serves couples of phenomenon since it was founded up to this time. Alex Fergusson, who had taken care the club for 26 years, declared his retirement that brought some loss to the club itself because the adaptation with new manager was not developed well. Therefore, Manchester United was in crisis by the end of the season. To make the research more specific, focused, and not too large, the writer limits the problem which is the myths that appears and also creates the images in Jersey Number 7 in Manchester United Player's and conveys the message through the myth for Manchester United itself.

1.4 Statement of the Problem

Based on the background of the problem, the writer classifies the problem into the form of questions as follows:

- 1.4.1 What are the denotative and the connotative meanings from the jersey number 7 in Manchester United's Players?
- 1.4.2 What kinds of messages that the myth of jersey number 7 in Manchester United's Players want to convey?

1.5 Objectives of the Problem

According to the above-mentioned problems, it can be stated that the general objectives of this analysis are:

- 1.5.1 To know what the denotative and the connotative meanings from jersey number 7 in Manchester United's Players are.
- 1.5.2 To know what kinds of messages conveyed through the myth of jersey number 7 in Manchester United's Players are.

1.6 Methods of the Research

The writer uses qualitative methodology of research in this term paper. The source is from written data, such as texts, books, and articles. After collecting those data, the writer examines and analyses the related data and theories. Then, the writer presents the result of data analysis.

1.7 Benefit of the Research

In this study, the writer analyses a professional football club of Manchester United for the study because the club is famous and well known as an English successful team, the fact that not only in neither England nor Europe but also all over the world. The number 7 itself has a meaning which defines the club and the phenomena of the number that occurs in the club is quite interesting to explore. The writer attempts to find out the relation between the meaning of jersey number 7 and the phenomena that appears to the Manchester United itself.

1.8 Systematic Organization of the Research

This writing of term paper uses paper organization. The writer organizes it to be four sections that consist of four chapters.

Chapter 1: Introduction

In this chapter, the writer explains about background, identification of the problems, limitation of the problems, statement of the problems, aim of the research, methods of the research, and benefits of the research about the Myth of Jersey Number 7 in Manchester United's Players through semiotics theory.

Chapter 2: Framework of the Theories

This chapter consists of the theories of Roland Barthes about myth; and the theories of Charles Peirce about signs: symbol, icon and index.

Chapter 3: Myth of Jersey Number 7 in Manchester United's Players

In this chapter, the writer examines and analyses the data in order to answer the research questions. The writer discovers the myth of Jersey Number 7 in Manchester United' Players and the phenomena that occur in it. Then, the writer relates them to the Manchester United itself.

Chapter 4: Conclusion

In this chapter, the writer concludes the analysis of the discovering of the complete study.

CHAPTER 2

FRAMEWORK OF THEORIES

In this research, the writer uses semiotic theories from Roland Barthes and Charles Sanders Peirce as well-known semioticians. Based on those theories, the writer analyzes the Myth Of Jersey Number 7 in Manchester United's Players.

Semiotics is the theory and study of signs, symbols and signification as communicative behavior, especially as elements of language or other systems of communication. It is the study of how meaning is created, not what it is. Below are some brief definitions of semiotic terms, beginning with the smallest unit of meaning and proceeding towards the larger and more complex one. Semiotics is closely related to the field of linguistics, which, for its part, studies the structure and meaning of language more specifically. The semiotic tradition explores the study of signs and symbols as a significant part of communications. As different from linguistics, however, semiotics also studies non-linguistic sign systems. Semiotics studies focus on the relationship of the signifier and the signified, also taking into account interpretation of visual cues, body language, sound, and other contextual clues. Semiotics is linked with both linguistics and psychology. Semioticians thus not only study what a symbol implies, but also how it gets its meaning and how it functions to make meaning in society. Symbols allow the human brain continuously to create meaning using sensory input and decode symbols through both denotation and connotation.

In semiotics, a sign is something that can be interpreted as having a meaning, which is something other than itself, and which is therefore able to communicate information to the one interpreting or decoding the sign. Signs can work through any of the senses, visual, auditory, tactile, taste, and their meaning can be intentional such as a word uttered with a specific meaning, or unintentional such as a symptom being a sign of a particular medical condition.

There are two major theories about the way in which signs acquire the ability to transfer information; both theories understand the defining property of the sign as being a relation between a number of elements. In the tradition of semiotics developed by Ferdinand de Saussure, the sign relation is dyadic; consisting only of a form of the sign (the signifier) and its meaning (the signified).

Saussure saw this relation as being essentially arbitrary, motivated only by social convention. Saussure's theory has been particularly influential in the study of linguistic signs. The other major semiotic theory, developed by C. S. Peirce, defines the sign as a triadic relation as "something that stands for something, to someone in some capacity". This means that a sign is a relation between the sign vehicle (the specific physical form of the sign), a sign object (the aspect of the world that the sign carries meaning about), and an interpretant (the meaning of the sign as understood by an interpreter). According to Peirce, signs can be divided by the type of relation that holds the sign relation together as icons, indices or symbols. Icons are those signs that signify a thing by means of similarity between sign vehicle and sign object (e.g. a portrait, or a map). Indices are those that signify a thing by means of a direct relation of contiguity or causality between sign vehicle and sign object (e.g. a symptom). Lastly, symbols are those that signify a thing through a law or arbitrary social convention.

2.1 ROLAND BARTHES

The distinction between denotation and connotation is the guiding idea of Barthes' semiotic theory. He claims that when we read signs and sign-complexes, we can distinguish between different kinds of messages. In semiotics, denotation and connotation are terms describing the relationship between the signifier and the signified.

2.1.1 Denotation

'Denotation' tends to be described as the definitional, literal, obvious or common-sense meaning of a sign. In the case of linguistic signs, the denotative meaning is what the dictionary attempts to provide and the first level of signification. It means the permanent sense of a word excluding all subjective evaluations (dictionnaire de la langue Francaise 1993). It describes the literal or obvious meaning of the sign, thus, denotation of the visual image refers to what all people see without association to their culture, ideology or society. Roland Barthes expresses that the denoted message bears analogical properties and it is primary to connotation in the process of signification.

In this level of signification, we deal with the sign as the basic meaning that is independent of context and subjective interpretations as in connotation. Denotation is the "literal or obvious meaning" or the "first-order signifying system". The denotative meaning of an image refers to its literal, descriptive meaning, for example: the image of sunrise denoted as the beginning of the day, and the end of night. Meanwhile in connotation the sunrise can be described if a new day full of hope, the end of darkness, may be light, etc and many other interpretations. Erwin Panofsky, for the art historian, the denotation of a representational visual image is what all viewers from any culture and at any time would recognize the image as depicting (Panofsky 1970, 51–3).

2.1.2 Connotation

Connotation refers to "secondorder signifying systems" or additional cultural meanings that we can also find from the image or text. Before discussing connotation from the Barthesian's perspective, we should first know the meaning of this word: Connotation is an idea suggested by a word in addition to its main meaning' (Oxford Advanced Learner's Dictionary 2000). It is the implication evoked by words or statements and images over what they actually denote. Also; connotative signs can be personal and individual or general and universal (J.A Cuddon, 1998).

The term 'connotation' is used to refer to the socio-cultural and 'personal' associations (ideological, emotional, etc.) of the sign. These are typically related to the interpreter's class, age, gender, ethnicity, and so on. Connotation is a term used by Roland Barthes to explain the way signs work: It describes the interaction that occurs when the sign meets the feelings or emotions of the users and the values of their culture (John Fisk, 1992).

Connotation is thus contextdependent. Signs are more 'polysemic'; a more open to interpretation in their connotations than their denotations. Denotation is sometimes regarded as a digital code and connotation as an analogue code (Wilden, 1987: 224). It is, in this sense, influenced by the subjective factors that open more interpretations to the text. He suggests that 'connotation comprises signifiers, signifieds, and the process which unites the former to the latter (signification) (Roland Barthes, 1968).

As Roland Barthes notes, Saussure's model of the sign focuses on denotation at the expense of connotation and it is left to subsequent theorists (notably Barthes himself – drawing on Hjelmslev) to offer an account of this important dimension of meaning (Barthes 1967a, 89ff.). In 'The photographic message' (1961) and 'The rhetoric of the image' (1964), Barthes argues that, in photography connotation can be (analytically) distinguished from denotation. As John Fiske states, 'denotation is what is photographed and connotation is how it is photographed' (Fiske 1982, 91). However, in photography, denotation is foregrounded at the expense of connotation. The photographic signifier seems to be virtually identical with its signified, and the photograph appears to be a 'natural sign' produced without the intervention of a code (Hall, 1973: 132). For Barthes; connotation relies upon the prior existence of denotation, it always works in the borrowed territory of the denoted' (Harry Jamieson, 2007). We can say that connotation is built on denotation. In analyzing the realist literary text, Barthes came to the conclusion that connotation produces the illusion of denotation, the illusion of the medium as transparent, and of the signifier and the signified as being identical (Barthes, 1974: 9). Thus denotation is just another connotation. From such a perspective, denotation can be seen as no more of a natural meaning than is connotation, but rather as a process of naturalization. Such a process leads to the powerful illusion that denotation is a purely literal and universal meaning which is not at all ideological. Indeed that those connotations which seem most obvious to individual interpreters are just as natural. According to an Althusserian reading, when we first learn denotations, we are also being positioned within ideology by learning dominant connotations at the same time (Silverman, 1983: 30).

In *Elements of Semiology*, Barthes takes up the distinction, developed by the linguist Louis Hjelmslev, between denotation and connotation. A denotative statement is a first-order statement: a statement which concerns the literal (first-order) as mentioned from explanations in the previous paragraph. We have the words used, or what Barthes calls a plane of expression (E), what the words literally mean, or the plane of content (C), and we then draw a relation between the two (R) to find the statement's meaning. We need to move to the relation (R)

between (E) and (C), and thus to a second order meaning (connotation) to make any sense of the statement. There is clearly another meaning implied in this statement and this meaning exists at the level of connotation. To move from the plane of denotation to connotation involves the same processes we have already seen in the reading of myth: we move from a firstorder meaning (denotation) to a second-order meaning (connotation). As Barthes addsthe first system is then the plane of denotation and the second system (wider than the first) the plane of connotation. We shall therefore say that a connoted system is a system whose plane of expression is itself constituted by a signifying system' (Graham, 2003).

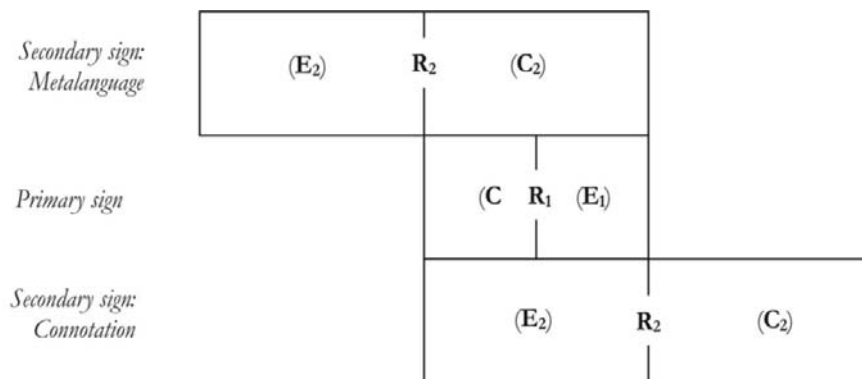


Figure 2.1

Elements of Semiology' Barthes

As seen in the picture above, according to Barthes, there is a dual message within any singular sign that is the aesthetic aspect, apparent, and the hidden ideological meaning that reinforces the historical significance of that sign in relation to the dominant sociopolitical and economic structure (Moriarty, 1991). Denotation takes place on the primary level of signification and consists in what we think of as the literal, fixed, dictionary meaning of a word, ideally one that can be universally agreed upon. Connotation occurs on the secondary level of signification and consists of the changing associative meanings of a word. In his later writings, Barthes' explicit that the distinction between these two levels of signification is only a useful theoretical one (S/Z Barthes,1974: 3-11, Barthes, 1977: 62- 67).

In actual practice, the limiting of meaning to a single denotative one would be very difficult because sings always bear traces of their meanings from previous contexts (Kay, 1995). Denotation for images implies what all viewers would

recognize the objects, which the images intend to convey, while connotation refers to the sociocultural and personal associations of the sign (Chandler, 2002; Sturken and Cartright, 2003). Connolly and Iain 2002 explain that denotative meaning of a sign corresponds to the external reality while the connotation deals with associations. Connotation builds upon already existing system of significance or denotation (Chandler). Denotation refers to the common-sense, obvious meaning of the significance. In 'Myth Today', Barthes reminds us that the sign is, in fact, involved in a three-part relationship. A sign is, after all, the relation between a signifier and a signified, a sound or mark and a concept (Graham, 2003). In Barthes' words, every system of signification contains a plane of expression (signifier E) and a plane of content (signified C), and relations between these two planes are the signification (R).

In his book *S/Z* Barthes develops further his idea of the relationship between denotation and connotation. Denotation is associated with closure and singularity (it is the enemy of free play, opposing even the limited plurality made possible by connotation), meanwhile connotation represents the principle of opening up the text to all kinds of cultural meanings, even to the point of questioning the coherence and the identity of the text. This leads to the issue of closed and open systems, two types of semiotic systems. Connotation is a second order of signification which uses the denotative sign (signifier and signified) as its signifier and attaches to it an additional signified. In this framework, connotation is a sign which derives from the signifier of a denotative sign (so denotation leads to a chain of connotations).

A signified on one level can become a signifier on another level. This is the mechanism by which signs may seem to signify one thing but are loaded with multiple meanings. Indeed, this framing of the Saussurean model of the sign is analogous to the 'infinite semiosis' of the Peircean sign in which the interpretant can become the representamen of another sign.

However, it can also tend to suggest that denotation is an underlying and primary meaning – a notion which many other commentators have challenged. As we have noted, Barthes himself later gave priority to connotation, noting in 1971 that it was no longer easy to separate the signifier from the signified, the

ideological from the literal (Barthes 1977a, 166). Classical Hollywood cinema is an example of a closed system. It wants to be "read" in a certain way, guiding the viewer and resisting alternative readings. Experimental films are often open systems. There is no "correct" way of interpreting their meaning; on the contrary, they are open to all kinds of readings. Barthes identifies connotation with the operation of ideology (which he also calls "myth").

2.1.3 Myth

According to Barthes, "ideology or "myth" consists of the deployment of signifiers for the purpose of expressing and justifying the dominant values of a given society class or historical period (the signs express not just "themselves", but also all kind of value systems that surround them). As myths, signs tend to appear "natural" and self-evident (although they are basically always artificial, coded), hiding the operations of ideology.



Figure 2.2

Myth, as seen in the picture above, hijacks meaning and turns it into a second-order meaning or what Barthes calls signification. Signification here refers to the second-order sign; meaning which has been produced through the transformation of already existent meaning, already existent (first-order) signs. Myth is a metalanguage: a second-order language which acts on a first-order language, which generates meaning out of already existent meaning (Graham, 2003).

According to Barthes, Myth has four characteristics, namely:

1. Distorted. The relationship between form and concept is distorted and deformative. Concept distorts the meaning of the form so that the first level of the system is no longer a meaning which refers to the actual facts.
2. Intentional. Myth deliberately created, constructed by the culture of the people with a purpose.
3. Statement of fact. Myth naturalizes message so we accept it as a truth that is undisputed; something that is naturally stated in ordinary reasoning.
4. Motivational. According to Barthes, the myth contains a form of motivation. Myths are created by doing the selection of various possible concepts to be used. (Barthes, 1957)

2.2 CHARLES SANDERS PEIRCE

Created by American polymath Charles Sanders Peirce (1839-1914), the symbol, index, and icon triad remains a tool of analysis at the core of semiotics, a discipline which studies signs and their meanings. As semiotics has broadened to include anything which could be termed communication (including the non-deliberate and the non-human), symbol, index, and icon analysis is now used throughout many disciplines.

Peirce originally developed the symbol, index, and icon triad as one component in a massively complex formal system of semiotics and logic. This system ultimately identified over 50,000 possible elements and relations, but is now considered unwieldy. Of Peirce's many ways of distinguishing signs, the symbol, index, and icon triad focuses on the relations of signs to their objects, according to Peirce, symbols have a convention-based relationships with their objects (e.g. alphanumeric symbols); indexes or indicies are directly influenced by their objects (e.g. a weathervane or a thermometer); and icons have specific properties in common with their objects (e.g. portraits, diagrams). Even at this basic level, overlap and ambiguity are inherent to the system. Consider a photograph: it has properties in common with its object, and is therefore an icon; it is directly and physically influenced by its object, and is therefore an index; and lastly it requires a learned process of "reading" to understand it, and is therefore a symbol. This sort contradictory reading is proof not of the triad's failure, but its success.

In contrast to Saussure's model of the sign in the form of a 'self-contained dyad', Peirce offered a triadic (three-part) model consisting of:

1. The representamen: the form which the sign takes (not necessarily material, though usually interpreted as such) – called by some theorists the 'sign vehicle'.
2. An interpretant: not an interpreter but rather the sense made of the sign.
3. An object: something beyond the sign to which it refers (a referent).

In Peirce's own words:

A sign . . . [in the form of a representamen] is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the interpretant of the first sign. The sign stands for something, its object. It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the ground of the representamen. (Peirce 1931–58, 2.228)

To qualify as a sign, all three elements are essential. The sign is a unity of what is represented (the object), how it is represented (the representamen) and how it is interpreted (the interpretant). The interaction between the representamen, the object and the interpretant is referred to by Peirce as 'semeiosis' (ibid., 5.484; alter- natively semiosis). This is a good explanation of how Peirce's model works is offered by Roderick Munday:

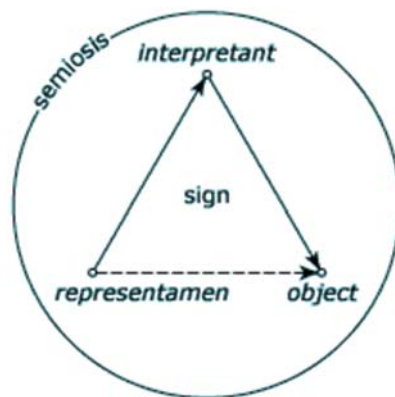


Figure. 2.3
Peirce's Semiosis

The three elements that make up a sign function like a label on an opaque box that contains an object. At first the mere fact that there is a box with a label on it suggests that it contains something, and then when we read the label we discover what that something is. The process of semiosis, or decoding the sign, is as follows. The first thing that is noticed (the representamen) is the box and label; this prompts the realization that something is inside the box (the object). This realization, as well as the knowledge of what the box contains, is provided by the interpretant. 'Reading the label' is actually just a metaphor for the process of decoding the sign. The important point to be aware of here is that the object of a sign is always hidden. We cannot actually open the box and inspect it directly. The reason for this is simple: if the object could be known directly, there would be no need of a sign to represent it. We only know about the object from noticing the label and the box and then 'reading the label' and forming a mental picture of the object in our mind. Therefore the hidden object of a sign is only brought to realization through the interaction of the representamen, the object and the interpretant. (Personal correspondence, 14/4/2005)

As each term is considered in greater detail, keep in mind that as a completely abstract system, the symbol, index, and icon triad applies equally to any and all media or form of communication, preferring none over another.

2.2.1 Icon

Peirce declared that an iconic sign represents its object 'mainly by its similarity' (Peirce 1931–58, 2.276). Note that despite the name, icons are not necessarily visual. A sign is an icon 'insofar as it is like that thing and used as a sign of it' (ibid., 2.247). Indeed, Peirce originally termed such modes, 'likenesses' (e.g. ibid., 1.558). He added that 'every picture (however conventional its method)' is an icon (ibid., 2.279). Icons have qualities which 'resemble' those of the objects they represent, and they 'excite analogous sensations in the mind' (ibid., 2.299; cf. 3.362). Unlike the index, 'the icon has no dynamical connection with the object it represents'

Icon resembles its conceptual object in certain ways. It may share certain of the properties which that object possesses, or it may duplicate the principles according to which that object is organized. From that has been stated above,

Pierce originally called icon as "likenesses", icons have a "topological similarity" to their object. Classical paintings and photographs are obviously icons, as they visually resemble their objects. This resemblance need not be tangible, according to Peirce:

"every algebraical equation is an icon, in so far as it exhibits, by means of the algebraical signs (which are not themselves icons), the relations of the quantities concerned" (Peirce, 1955. 107)

Along these lines, Peirce creates three subcategories of icon: image, metaphor and diagram. Images share "simple qualities" or "sensory qualities" with their object: NutraSweet(r) is an image of sugar, and Foley artists produce sound images. Diagrams and their objects share relations or structures: a subway map is diagram of the actual subway, and the aforementioned equation is a diagram of mathematic relations. Diagrams have a degree of arbitrariness, as I can express the same relation in a number of ways: [family(parents, children)] or family=parents+children. For Peirce, metaphors are "represent the representative character of an object by representing a parallelism in something else" (Johansen 2002, page 40). Though technically conveyed through the non-iconic symbols of language, literary metaphors qualify as Peircian metaphors. Peirce's definition, however, remains much broader: the thermometer previously described as index can also be described as metaphoric icon: there is a parallelism in the translation of heat into an increased volume of the mercury column. As pierce mention that while symbols required interpretants and indices required their objects, icons have no such requirements. Peirce uses the example of a Euclidian diagram: streaks of pencil lead can represent a geometric line, even though the latter "has not existence" (Johansen, 2002; 5, 32, 40, 51).

2.2.2 Index

A real thing or fact which is a sign of its object by virtue of being connected with it as a matter of fact and by also forcibly intruding upon the mind. Quite regardless of its being interpreted as a sign. Simply put indices or index always point, reference, or suggest to the object or something else that is intended and has simillar reference to the object.

Furthermore, Peirce outlined three types of index which are tracks, symptoms, and designations. Tracks often have a physical, cause and effect relationship to an object but are not simultaneous with their object. Paw prints left by an animal are tracks; the lingering scent of perfume is a track. Symptoms are simultaneous with their object, and distinguishing between symptom and object may be impossible because they are simultaneously. Fever is a symptom of infection, smoke is a symptom of fire. Lastly, designations point or signify while being distinct from their object, as examples that given by Charless Sanders Pierce, proper names, a pointed finger, and the word 'this' is all the form of designations. The frequent simultaneity of object and sign may be why (according to Piaget & Bruner), indexical signs are the first signs grasped by infants (Johansen 2002, 32). While symbols cannot be signs without an interpreter, indices cannot be signs without their objects (no interpreter or "reader" necessary).

"Such, for instance, is a piece of mould with a bullethole in it as sign of a shot; for without the shot there would have been no hole; but there is a hole there, whether anybody has the sense to attribute it to a shot or not" (Peirce, 1955. 104)

Indexical signs 'direct the attention to their objects by blind compulsion' (ibid., 2.306; cf. 2.191, 2.428). Whereas iconicity is characterized by similarity, indexicality is characterized by contiguity. 'Psychologically, the action of indices depends upon association by contiguity and not upon association by resemblance or upon intellectual operations' (ibid.). Elizabeth Bruss notes that indexicality is 'a relationship rather than a quality. Hence the signifier need have no particular properties of its own, only a demonstrable connection to something else. The most important of these connections are spatial co-occurrence, temporal sequence, and cause and effect' (Bruss 1978, 88).

2.2.3 Symbols

Symbols are arbitrary and unmotivated, reliant on conventional usage to determine meaning. The relationship between the sign and its conceptual object entirely arbitrary (although occasional resemblances are possible). In the Peircean

sense, symbols are based purely on conventional association. Example: natural languages and notational systems are pre-eminently symbolic. For Peirce, a symbol is ‘a sign which refers to the object that it denotes by virtue of a law, usually an association of general ideas, which operates to cause the symbol to be interpreted as referring to that object’ (Peirce 1931–58, 2.249).

A national flag is a symbol. Symbolic signs are constructed, or "agreed upon" for given purposes in the internal or external world. It ‘is constituted a sign merely or mainly by the fact that it is used and understood as such’ (ibid., 2.307). A symbol is ‘a conventional sign, or one depending upon habit (acquired or inborn)’ (ibid., 2.297). When cheating poker players devise a secret and arbitrary code ("coughing fit equals full house"), they illustrate the essential nature of the symbolic sign. Languages are perhaps the most important symbolic sign systems in human life to communicate to each other. Symbols are not limited to words, although ‘all words, sentences, books and other conventional signs are symbols’ (ibid., 2.292). Peirce thus characterizes linguistic signs in terms of their conventionality in a similar way to Saussure. A symbol is a sign ‘whose special significance or fitness to represent just what it does represent lies in nothing but the very fact of there being a habit, disposition, or other effective general rule that it will be so interpreted. Take, for example, the word “man”. These three letters are not in the least like a man; nor is the sound with which they are associated’ (ibid., 4.447). He adds elsewhere that ‘a symbol . . . fulfils its function regardless of any similarity or analogy with its object and equally regardless of any factual connection therewith’ (ibid., 5.73).

"Any ordinary word, as 'give,' 'bird,' 'marriage,' is an example of a symbol" (Peirce, 1955. 114).

Furthermore, every alphanumeric character on a computer keyboard is a symbol, as are those things not specifically alphabetic or numeric, for example: \$, %, &, #, @, etc. Unlike indices or icons, the symbols are not signs without an interpreter or "reader." Symbols just a symbol until it has meaning that means something.

CHAPTER 3

THE MYTH OF JERSEY NUMBER 7 AMONG MANCHESTER UNITED FOOTBALL CLUB'S PLAYERS

In this chapter, the writer analyzes the data that has been collected. The data are taken from explanation of position in football club and jersey number of each position. Those explanations are seen as the signs and will be analyzed using semiotics theories. First, the writer uses Peirce's theory about a sign that consists of representamen, object, and interpretant being used. Second, the writer uses Barthes' theory, deals with denotation, connotation, and myth.

3.1 The Conception of Numbering in Football Club

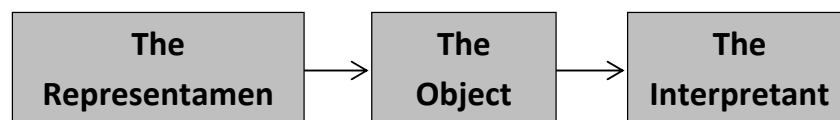
The jersey number is firstly used by the English football club; Arsenal and Sheffield Wednesday in August 1928, and also Chelsea hosted Swansea Town at Stamford Bridge. At that time, the grazing players had consecutive numbers, 1 to 11 matching positions on the pitch, while the higher numbers are used by the substitute players. In 1954, World Cup officially introduced the number remaining in the squad players. Forty years later, the English Football Association (FA) also approves for the order of 1-11 in the squad as the official rule in the 1993/1994 English Premier League season. Now most of the leagues is adopts the regulation. Numbers are originally used to also indicate the position, with starting players being assigned numbers 1–11. These numbers often and even are not important in the modern game. As a national league adopts squad numbers and game tactics evolves over the decades, numbering systems evolve separately in each football scene, and so different countries have different conventions. Still, there are some numbers that are universally agreed upon as being used for a particular position because they are basically associated with that role.



3.1 The Concept of Numbering in Football

Based on [http://news.bbc.co.uk/sport2/Formation_\(association_football\)stm](http://news.bbc.co.uk/sport2/Formation_(association_football)stm), the picture above is describing the numbering for specific position in football. The purpose is to distinguish the roles or tasks on each player.

From the description above, the writer will use Jersey Numbers as the representamen in Peirce semiotic theory. To qualify numbers as a sign, number must bring three elements, i.e. the representamen, the object, and the interpretant. The sign is a unity of what is represented (the object), how it is represented (the representamen) and how it is interpreted (the interpretant). The interaction between the representamen, the object, and the interpretant are refers to Peirce's theory as 'semiosis'.



Peirce's Semiosis Process

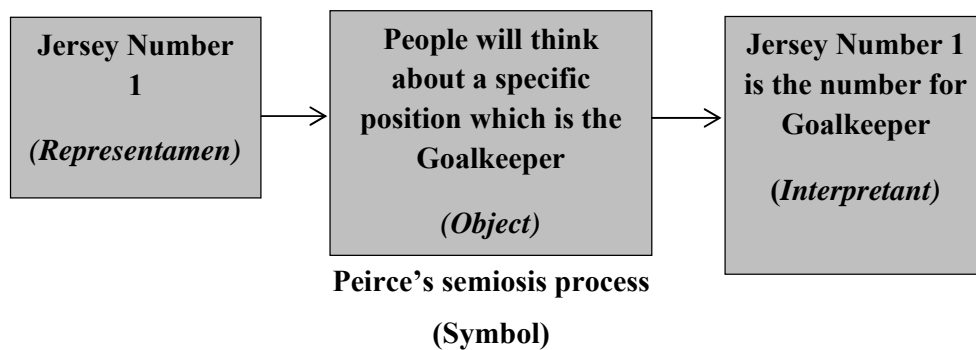
According to Peirce, *there are three types of signs. First is symbol, which is a mode in which the signifier does not resemble the signified, but which is fundamentally arbitrary or purely conventional, so that this relationship must be agreed upon and learned. Second is index, a mode in which the signifier is not*

arbitrary, but is directly connected in some ways (physically or causally) to the signified (regardless of intention). Third is icon, a mode in which the signifier is perceived as resembling or imitating the signified (recognizably looking, sounding, feeling, tasting or smelling like it), or being similar in possessing some of its qualities (Chandler 2011; 27, 28).

3.1.1 Jersey Number 1

In football, jersey number 1 is identical with the Goalkeeper (GK). The goalkeeper is a key to the success or failure of the team. The goalkeeper is an important player as a baseball pitcher in baseball, a quarterback to a football team or a big center to a basketball team. However, although the goalkeeper is unique and requires specialized training methods, the goalkeeper is not more important than anyone else in the team. The goalkeeper is a team member and needs to be incorporated in the overall team preparations. The goalkeeper is the eyes of the defense and should be the commander and chief of their defensive line.

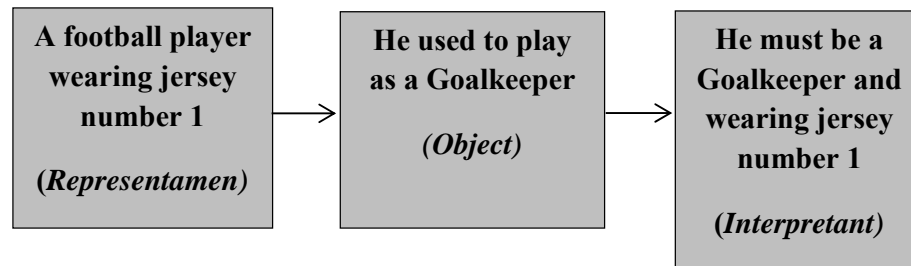
In this section, the writer use jersey number 1 as *the representamen*. When people see jersey number 1 in football team, in the cognition they will think about a specific position as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that the jersey number 1 must be the number for a Goalkeeper. This type of sign is a symbol, which is based on the cognition of football club's fans that jersey number 1 must be a Goalkeeper.



Through this scheme, football club's fans always think that the Goalkeeper must wear number 1 on his jersey. As the last layer of defense of a team, the goalkeeper is the first in an attack. That is why this position occupies by a player who is great high posture. Also a goalkeeper has a strong instinct for the opponent, perfect

reflexes, high speed, and talent in catching the ball to prevent goals. He also has a strong kick to throw or direct the ball to his teammates without making a blunder or mistake that can hurt his own team. Without one of the above criteria, it will be difficult for someone to be a good goalkeeper.

The writer placed a football player wearing jersey number 1 as *the representamen*. In this case, a football player that wears jersey number 1 will be an index. According to Peirce, *index is a mode in which the signifier is not arbitrary but is directly connected in some ways whether physically or causally to the signified*. In this case, if there is a football player comes into the field wearing jersey number 1, people will think about a specific position which is mostly Goalkeeper. In the next step, *the object* is based on the cognition of football club fans' that have the same shared knowledge when they see a football player wearing number 1 jersey. Next, *the interpretant* will be interpreted based on *the representamen* and *the object* that he must be a Goalkeeper and wearing number 1 jersey.



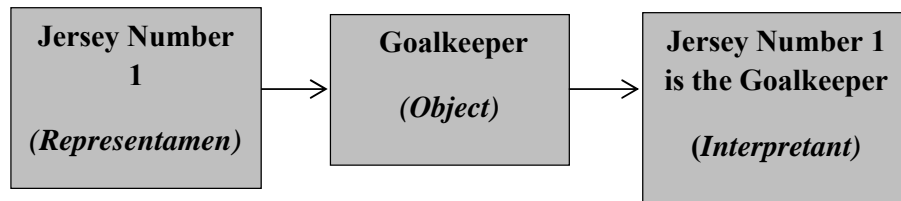
**Peirce's semiosis process
(Index)**

In a soccer game, a goalkeeper has 4 main roles or tasks: saving, cleaning, directing defense, and distributing the ball. Based on <https://healthfully.com/roles-responsibilities-goalkeeper-soccer-12114108.html>, here's the explanation:

1. Saving is an action to avoid or prevent the occurrence of goals with various attempts made, such as dismissing, catching, and punching the ball.
2. Cleaning whose original term is called clearing is an attempt made by goalkeepers or goalkeepers to keep the ball away from dangerous areas.

3. Directing the defense here means that as the player is most far behind, a goalkeeper can see where the defenders so he can direct the ball.
4. Distributing the ball; as the goalkeeper makes the decision to kick or throw the ball after saving.

In this section, the write uses jersey number 1 as *the representamen*. When people see jersey number 1 in football team, in the cognition they will think about a specific position which is Goalkeeper as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that the jersey number 1 is the number for a Goalkeeper. This type of sign is an icon, which is based on the cognition of football club's fans that jersey number 1 is for a Goalkeeper.



**Peirce's semiosis process
(Icon)**

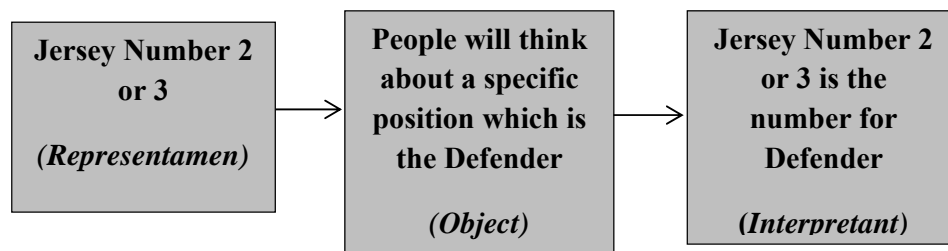
Through this schema, football club's fans always think that jersey number 1 is referring to Goalkeeper. The goalkeeper has a special position in the game of football. That is only he who can touch the ball with his hand, as long as he is inside his own penalty area.

3.1.2 Jersey Number 2 & 3

Number 2 and 3 in football are for defender's position. According to football association, a defender is an outfield player whose primary role is to prevent the opposing team from scoring goals. There are four types of defenders: center-back, sweeper, full-back, and wing-back. The center-back and full-back positions are essential in most modern formations. The sweeper and wing-back roles are more specialized for certain formations. In a football formation there are 4 defenders; they are divided into two roles; 2 players for right and left defender and 2 players for central defender. In details, defender divides into two. Namely, Right Wing-

Back (RWB) positioned on the left wing (mostly wearing jersey number 2) and Left Wing-Back (LWB) on the right wing (mostly wearing jersey number 3).

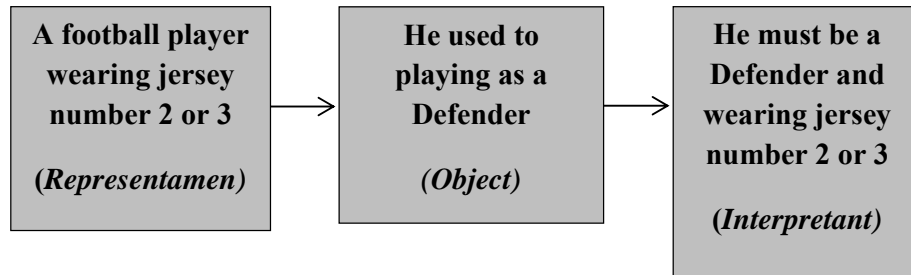
In this section, the writer uses jersey number 2 and 3 as *the representamen*. While people see jersey number 2 or 3 in football team, in the cognition of football club fans', they will think about a specific position as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that the jersey number 2 or 3 is must be a number for Defender. This type of sign is a symbol, which is based on the cognition of football club's fans that jersey number 2 or 3 must be a Defender.



**Peirce's semiosis process
(Symbol)**

Through the schema above, football club's fans will think about Defender when see the jersey with number 2 or 3. Defender is a player which is positioned in the back and plays a role in assisting the goalkeeper and to prevent a goal from happening.

The writer placed a football player wearing jersey number 2 or 3 as *the representamen*. In this case, a football player that used jersey number 2 or 3 will be an index. In this case, if there is a football player wearing jersey number 2 or 3, people will think about a specific position which is mostly Defender. *The object* is based on the football club fans' that have the same shared knowledge when they see a football player wearing jersey number 2 or 3. *The interpretant* will be interpreted based on *the representament* and *the object* that he must be a Defender and wearing jersey number 2 or 3.

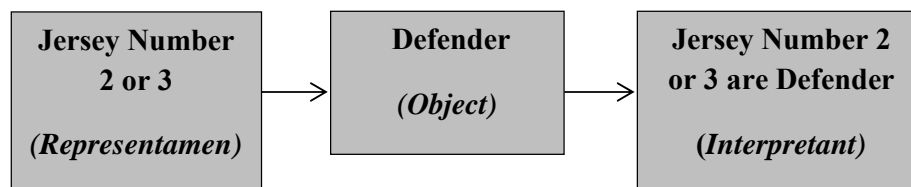


Peirce's semiosis process

(Index)

Defenders are positions as a guard in the wing defense area and occasionally serve to advance assisting the team's attack from the wing area by providing a support attack or by feeding the attacker. In addition, the defender also serves to prevent the opponent's attack, as well as blocking shots from opposing players. That is why the position as a winger is the most in need of very strong physical in the field.

In this section, the writer uses jersey number 2 or 3 as *the representamen*. When people see jersey number 2 or 3 in football team, in the cognition they will think about a specific position which is Defender as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that the jersey number 2 or 3 are the number must be for a Defender. This type of sign is an icon, which is based on the cognition of football club's fans that jersey number 2 or 3 is for a Defender.



Peirce's semiosis process

(Icon)

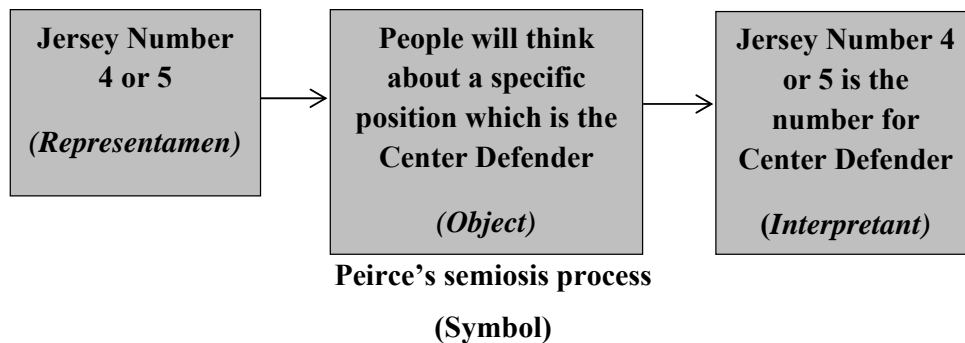
Through this scheme, football club's fans always think that jersey number 2 or 3 is referring to Defender. The defender's position is occupied by strong, fit, hard-working players and moves quickly in anticipation of attacks and movements from opposing teams, based on <https://www.active.com/soccer/articles/the-role-of-the-defender>.

3.1.3 Jersey Number 4 & 5

In this section, writer explain a Center Defender position in football. A Center Defender (also known as a central back or center-half) defends in the area directly in front of the goal, and tries to prevent opposing players, particularly center-forwards, from scoring. Center-backs accomplish this by blocking shots, tackling, intercepting passes, contesting headers and marking forwards to discourage the opposing team from passing to them. a football formation with 4 defenders. The criteria of a person placed in this position must be courageous, strong, and good at bounce with the attacking players of the opposing team.

During normal play, center-backs are unlikely to score goals. However, when their team takes a corner kick, center-backs may move forward to the opponents' penalty area; if the ball is passed in the air towards a crowd of players near the goal, then the heading ability of a center-back is useful when trying to score. In this case, other defenders or midfielders will temporarily move into the center-back positions. The numbering of jersey, number 4 and 5 is generally for Center Defender.

In this section, the writer uses jersey number 4 or 5 as *the representamen*. While people see jersey number 4 or 5 in football team, in the cognition they will think about a specific Position as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that the jersey number 4 or 5 are the number must be a Center Defender. This type of sign is a symbol, which is based on the cognition of football club's fans that jersey number 4 or 5 is must be a Center Defender.

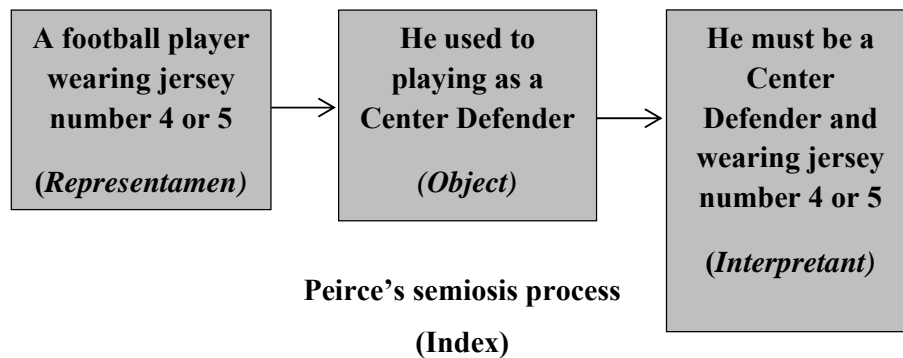


Through the scheme above, football club's fans will think about Center Defender when see the jersey with number 4 or 5. A center defender who has a good headed

skill can sometimes advance to help attack when there is a free kick, and always advance when a corner kicks.

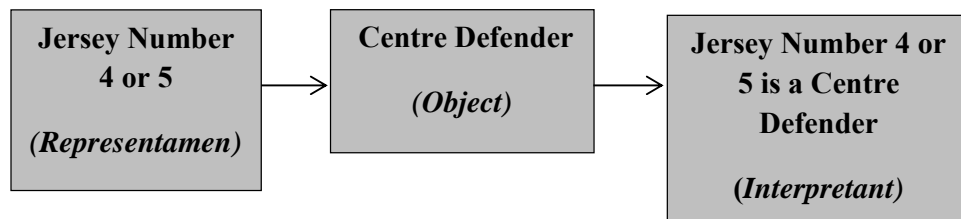
The writer placed a football player wearing jersey number 4 or 5 as *the representamen*. In this case, a football player that used number 4 and 5 jersey will be an index.

For example, if there is a football player wearing jersey number 4 or 5, people will think about a specific position which is mostly Center Defender. *The object* is based on the cognition of football club fans' that have the same shared knowledge when they see a football player wearing jersey number 4 or 5. *The interpretant* will be interpreted based on *the representamentand the object* that he must be a Center Defender.



The center defender who has a good header does not have to have a high posture, for example CarlesPuyol of Spain. His body height is less than 180 cm (average height of European players).

In this section, the writer will use jersey number 4 or 5 as *the representamen*. When people see jersey number 4 or 5 in football team, in the cognition they will think about a specific position which is Centre Defender as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that the jersey number 4 or 5 is the number for Centre Defender. This type of sign is an icon, which is based on the cognition of football club's fans that jersey number 4 or 5 is for Centre Defender.



Peirce's semiosis process

(Icon)

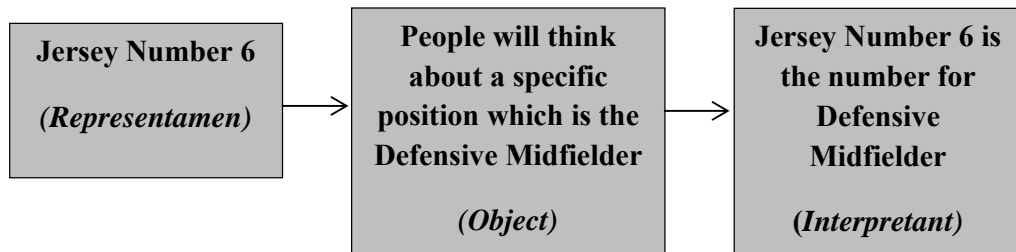
Through this schema, football club's fans always think that jersey number 4 or 5 is referring to Centre Defender. Having a high posture is one advantage for a central defender. Because this will make it easier in getting the ball flying in the air, which is an especially important when corner kick occur.

3.1.4 Jersey Number 6

Number 6 jersey is identical with Defensive Midfielder (DM). Defensive Midfielder is a midfielder whose position is behind the defensive line and in front of the defenders. The main task of the defensive midfielder is to prevent the ball from reaching the defensive line. The player who fills this position must be a person that has more ability in cutting off attacks from opposing players, skillful to grab the ball from the opponent, and can position themselves well and strategically. Dunga and Claude Makelele were popular in his time as a defensive midfielder.

In this section, the writer uses jersey number 6 as *the representamen*. While people see jersey number 6 in football team, in the cognition they will think about a specific position as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that jersey number 6 is the number for a Defensive Midfielder.

This type of sign is a symbol, which is based on the cognition of football club's fans that jersey number 6 must be a Defensive Midfielder.

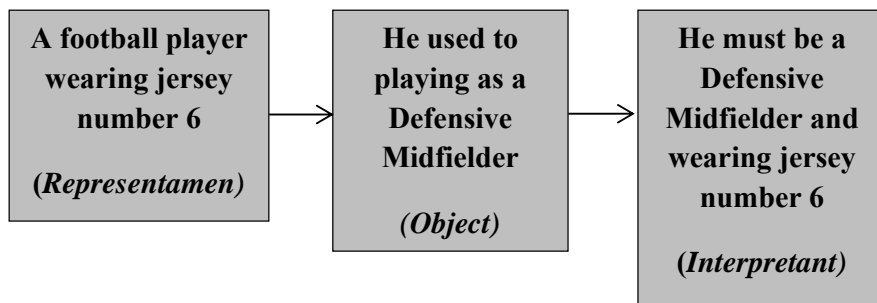


Peirce's semiosis process

(Symbol)

Through the schema above, football club's fans will think about Defensive Midfielder when they see the jersey with number 6.

The writer placed a football player wearing jersey number 6 as *the representamen*. In this case, a football player that used jersey number 6 will be an index. For example, if there is a football player wearing number 6 jersey, people will think about a specific position which is mostly Defensive Midfielder. *The object* is based on the cognition of football club fans' that have the same shared knowledge when see a football player wearing jersey number 6. *The interpretant* will be interpreted based on *the representamen* and *the object* that he must be a Defensive Midfielder and wearing number 6 jersey.



Peirce's semiosis process

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Generally this position is a position that is not so appreciated in football because of its complexity to be recognized by naked eye. Number 6 is a player who tactically is at heart of the game transition and positioned right in the middle of the field with all things related to a football game flow through it. In other words,

player numbered 6 passes the ball from a player on the back line to another player up front, and vice versa.

In this section, the writer uses jersey number 6 as *the representamen*. When people see jersey number 6 in football team, in the cognition they will think about a specific position which is Defensive Midfielder as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that the jersey number 6 is the number for Defensive Midfielder. This type of sign is an icon, which is based on the cognition of football club's fans that jersey number 6 is for a Defensive Midfielder.



Peirce's semiosis process

(Icon)

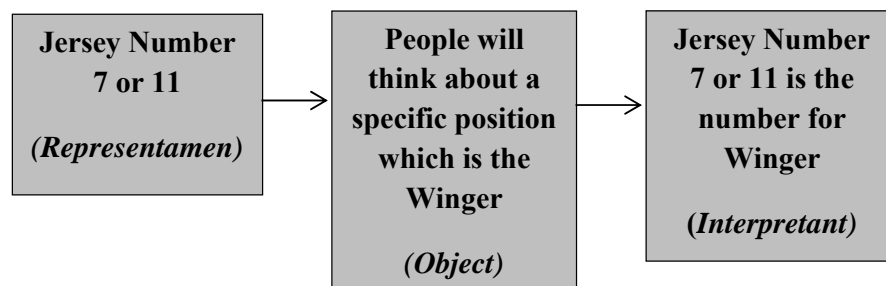
Through this schema, football club's fans always think that jersey number 6 is referring to Defensive Midfielder. Midfielder numbered 6 identical to the holding midfielder or defensive midfielder. Generally this position is a position that is not so appreciated in football because of its complexity to be recognized by naked eye.

3.1.5 Jersey Number 7 & 11

Number 7 and 11 in football is identical with Winger position. Winger is a midfielder whose position is on the side of the pitch. In detail, the winger is divided into two, the Right Winger (RW), and the left winger or Left Winger (LW). Generally, number 7 jersey is for the Right Wing and jersey number 11 is for Left Wing or vice versa. The role of the winger is almost the same as the attacking midfielder. What distinguishes is that they are on duty on the side of the field. Either right or left. Usually, the position of winger or winger midfielder is often used in 4-3-3 and 4-5-1 formation. Players who occupy this position must

have high speed, excellent ability to dribble, and can pass the opponent accurately.

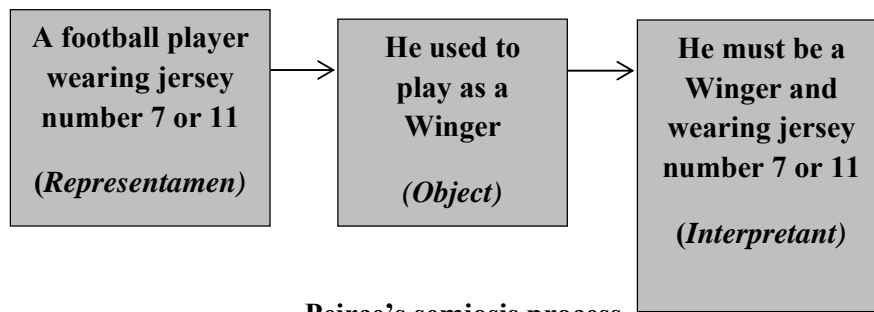
In this case, the writer uses jersey number 7 or 11 as *the representamen*. While people see jersey number 7 or 11 in football team, in the cognition they will think about a specific Position as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that jersey number 7 or 11 must be the number for a Winger. This type of sign is a symbol, which is based on the cognition of football club's fans that jersey number 7 or 11 must be a Winger.



**Peirce's semiosis process
(Symbol)**

Through the schema above, football club's fans will think about Winger when see the jersey with number 7 or 11. A modern winger midfielder is usually flexible, and can attack from the middle of the field. Sometimes it can also switch the role of an attacker. Two examples of the best midfielders ever were Ryan Giggs and Garricha.

The writer placed a football player wearing jersey number 7 or 11 as *the representamen*. In this case, a football player that used jersey number 7 or 11 will be an index. For example, if there is a football player wearing jersey number 7 or 11, people will think about a specific position which is mostly Winger. *The object* is based on the cognition of football club fan' that have the same shared knowledge when they see a football player wearing jersey number 7 or 11. *The interpretant* will be interpreted based on *the representament* and *the object* that he must be a Winger and wearing number 7 or 11 jersey.

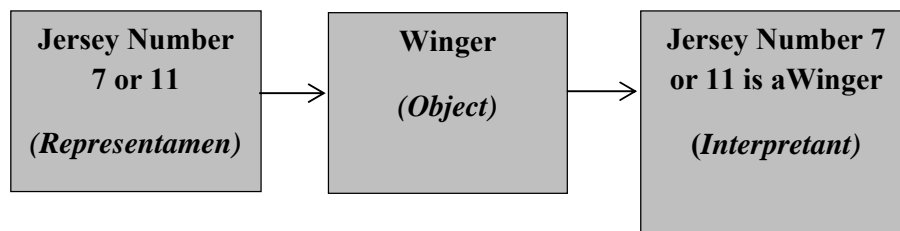


Peirce's semiosis process

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The number 7 jersey is always linked as a top notch player who always shines at all times. The number 7 user is often used as a high-expectations fulfillment of high-ranking officials and fans of a football club. Manchester United is one of the teams known to have a number seven, such as Eric Cantona, David Beckham and Cristiano Ronaldo.

In this section, the writer uses jersey number 7 or 11 as *the representamen*. When people see jersey number 7 or 11 in football team, in the cognition they will think about a specific position which is Winger as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that the jersey number 7 or 11 is the number for a Winger. This type of sign is an icon, which is based on the cognition of football club's fans that jersey number 7 or 11 must be for a Winger.



Peirce's semiosis process

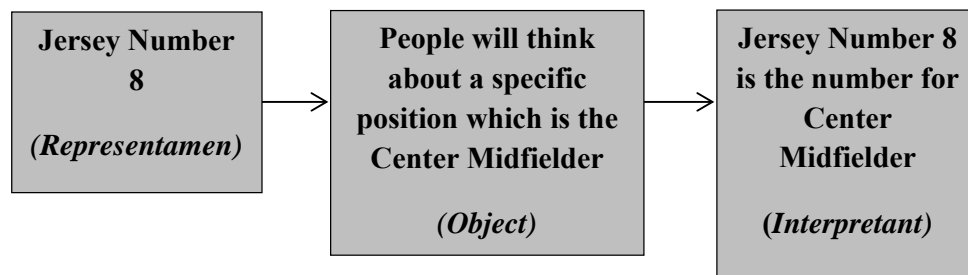
(Icon)

Through this schema, football club's fans always think that jersey number 7 or 11 is referring to Winger. The number 7 is for the magnificent players, especially in Manchester United. The number 11 is usually used by players who are expected to be big stars over time. But sometimes this number is also given to a winger or 'the super-sub'.

3.1.6 Jersey Number 8

In football, number 8 is identical with the Center Midfielder (CM); is a player positioning as the name implies, in the middle of the field. Midfielders are generally positioned on the field between their team's defenders and forwards. Some midfielders play a disciplined defensive role, breaking up attacks, and are otherwise known as defensive midfielders. Some of the tasks of the central midfielders includes, keeping the middle sectors in the game, set the rhythm of the game, sometimes helping the defense, both in the middle and in the wings, create opportunities for strikers, and stop the opponent's attack. The nature of this type of midfielder is to have good technical skills, high stamina, fast, strong, ingenious, and have various tactics.

In this case, the writer uses jersey number 8 as *the representamen*. While people see jersey number 8 in football team, in the cognition they will think about a specific position as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that the jersey number 8 is the number must be a Center Midfielder. This type of sign is a symbol, which is based on the cognition of football club's fans that jersey number 8 must be a Center Midfielder.

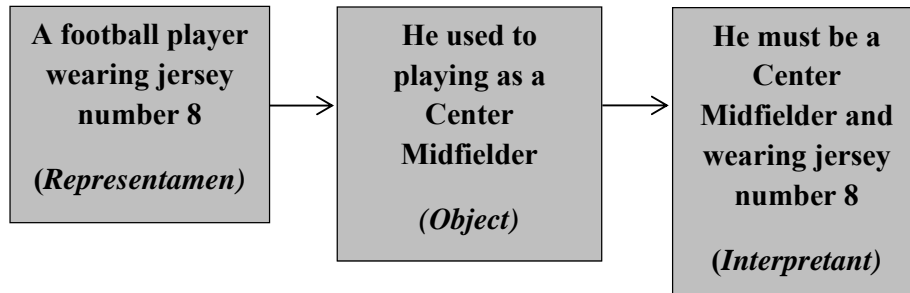


**Peirce's semiosis process
(Symbol)**

Through the schema above, football club's fans will think about Center Midfielder when see the jersey with number 8. Steven Gerrard, Liverpool living legend, is a central midfielder the best of his time.

The writer placed a football player wearing jersey number 8 as *the representamen*. In this case, a football player that used jersey number 8 will be an index. For example, if there is a football player wearing jersey number 8, people will think about a specific position which is mostly Center Midfielder. *The object* is based

on the football fans' cognition that have same shared knowledge when they see a football player wearing jersey number 8. *The interpretant* will be interpreted that he must be a Center Midfielder and wearing jersey number 8.

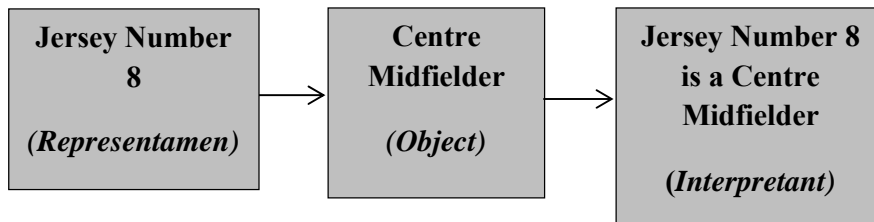


Peirce's semiosis process

(Index)

Number 8 on a football jersey is always synonymous with a midfielder who serves as a counterweight between the back line and the front line of a football team.

In this section, the writer uses jersey number 8 as *the representamen*. When people see jersey number 8 in football team, in the cognition they will think about a specific position which is Winger as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that the jersey number 8 is the number for a Centre Midfielder. This type of sign is an icon, which is based on the cognition of football club's fans that jersey number 8 is for a Centre Midfielder.



Peirce's semiosis process

(Icon)

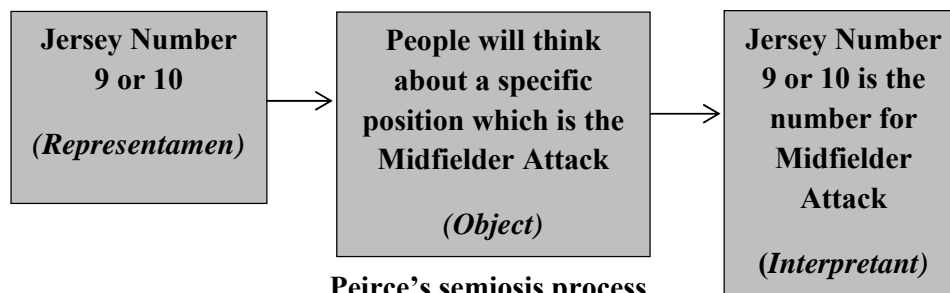
Through this schema, football club's fans always think that jersey number 8 is referring to Centre Midfielder. Jersey number 8 is also remembered as the legend.

3.1.7 Jersey Number 9 & 10

Football is played by 250 million players in over 200 countries and is popular, making it the most popular sport in the world. The match is played on a rectangular field with a goal at each end. The goal of the game is to score by inserting the ball into the opposing goal. To create goals in the game, every football team needs a high skill player. The player who has the ability of vision, the ability to make long shots and solid dribbling ability, is called an attacking midfielder. The main task of an attacking midfielder is to create goals. In addition, sharp instincts and concentration are needed by an attacking player.

In detail, attacking midfielders are divided into two parts; Center Midfielder and Wing Midfielder. Centre Midfielder refers to a playmaker, mostly wearing number 10 jersey. Wing Midfielder is mostly wearing jersey number 9. In carrying out its duties, attackers do not have to do as much movement as the defender and midfielder. But, when his teammates give the ball, he should be able to turn it into goals.

In this case, the writer uses jersey number 9 or 10 as *the representamen*. While people see jersey number 9 or 10 in a football team, in their cognition they will think about a specific position as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that the jersey number 9 or 10 is the number that must be a Midfielder Attack. This type of sign is a symbol, which is based on the cognition of football club's fans that jersey number 9 or 10 must be a Midfielder Attack.

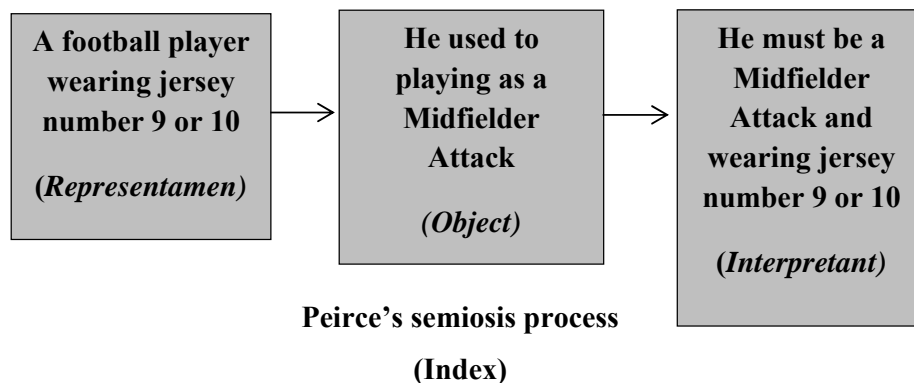


Peirce's semiosis process

(Symbol)

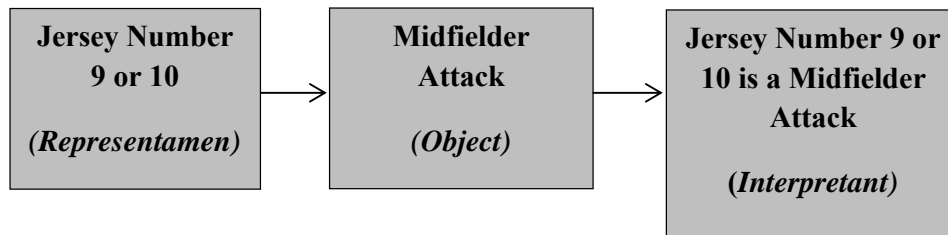
Through the schema above, football club's fans will think about Midfielder Attack when they see the jersey with number 9 or 10.

The writer placed a football player wearing jersey number 9 or 10 as *the representamen*. In this case, a football player that used jersey number 9 or 10 will be an index. For example, if there is a football player wearing jersey number 9 or 10, people will think about a specific position which is mostly Midfielder Attack. *The object* is based on the cognition of football club fans' that have the same shared knowledge when they see a football player wearing jersey number 9 or 10. *The interpretant* will be interpreted that he must be a Midfielder Attack and wearing jersey number 9 or 11.



Number 9 is often given to a pure striker who has a deadly instinct and a thirsty for goals if in the opponent's penalty box. In addition, this number is also identical with the idol players of football club fans around the world. Number 10 is considered the most sacred number in football. This number is usually worn by the main character of a football club.

In this section, the writer uses jersey number 9 or 10 as *the representamen*. When people see jersey number 9 or 10 in football team, in the cognition they will think about a specific position which is Midfielder Attack as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that the jersey number 9 or 10 is the number for a Midfielder Attack. This type of sign is an icon, which is based on the cognition of football club's fans that jersey number 9 or 10 is for a Midfielder Attack.



Peirce's semiosis process

(Icon)

Through this schema, football club's fans always think that jersey number 8 is referring to Centre Midfielder. Countless numbers of big names who ever wear this sacred number, call Lionel Messi in the modern football era today. In Italy, the number 10 is often regarding as 'la Bandiera' or the main symbol of a club. Call it Francesco Totti or Alessandro Del Piero while still in uniform Juventus, or even Roberto Baggio who ever wear this sacred number for the 3 big Serie A team Italy (AC Milan, Inter Milan and Juventus).

Some jersey numbers became more popular than the rest through the history of football. There are the three legendary football jersey numbers; 7, 9 and 10. The number seven is dedicating traditionally to right wingers, which are Luis Figo, Marc Overmars, Pierre Littbarski and Garrincha. They have been worn also by many brilliant forward like Raul, Claudio Caniggia, Pato, David Villa, Beбето or Shevchenko. Then, the number nine (9) football jersey is worn by pure strikers, deadly anywhere nears the penalty area and brilliant finishers. Ronaldo de Lima, Romario, Gabriel Batistuta, Marco Van Basten, Samuel Eto'o and Alan Shearer are some of the great footballers who donned the number 9 shirt. After that, number ten (10) jersey is usually reserved for the most skillful player of the team. The most iconic footballers in number 10 history like Pelé, Diego Maradona, ZinedineZidane, Michel Platini, FerencPuskás and Messi.

In several of the world's leading clubs, the number 7 is a jersey number with a great tradition. Manchester United is arguably the club where the jersey number 7 is most mythical. Indeed, many players who have worn this number marked the history of the Red Devils like George Best, Bryan Robson, Eric Cantona, David Beckham and Cristiano Ronaldo recently. This list bears witness of number 7's indeterminacy and various qualitative potentials since the list comprises

flamboyant art of dribbling out wide, magical forward play, and an attractive midfield play.

In this section, the writer analyses legendary players of Manchester United which have wear jersey number 7, still using Peirce's theory about sign that consists of representamen, object, and interpretant.

3.2 Jersey Number 7 of Magnificent Players in Manchester United Football Club

Number 7 can also be said to be associated with a role that changes history. But at the same time, this is a change that results in far greater indeterminacy. Originally, number 7 is always right wing, but in the 1970s the softening and transformation of the old 2-3-5 and 3-2-2-3 truly begin. The player wearing jersey number 7 can be central midfielder, winger or center forward. It is not just that United has had a lot of good No. 7s, although they have, it is that some of the club's most iconographic, and iconoclastic, players have worn that number. Its imagery is imbued with the spirit of George Best and Eric Cantona, David Beckham with the brilliance of Cristiano Ronaldo and the determination of Bryan Robson. For those who would deny the cult of numbers, it is meaningless, but to millions of fans it represents something special. In truth, ranking the jersey's occupants is an impossible task. They played in different eras, also plays in different positions. There are wingers, midfields and center-forwards in the list, and those who sort of playing in all of those positions at once, such was their brilliance.

3.2.1 George Best

Jersey number 7 at Manchester United is probably the most iconic shirt number in the World. It's been glittered with stars upon stars, but it now remains undesignated after Michael Owen's departure. The first major star to wear the No. 7 for Manchester United was the one and only George Best.

Name : George Best
Born : May 22, 1946 Belfast, Northern Ireland
Career at MUFC : August 1963 - January 1974

Appearance / Goal : 470/179
Position : Winger, Striker
Individual Degree : Ballon d 'Or (1968)

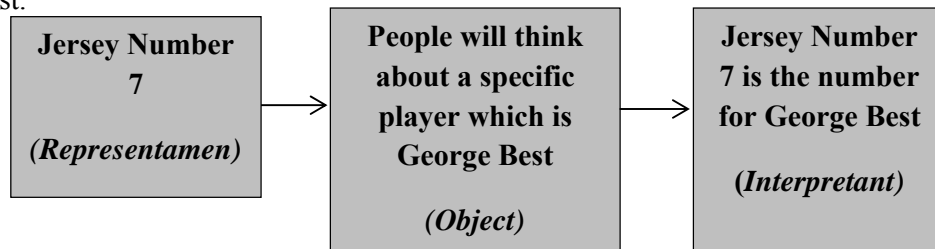
George Best or sometimes called Geordie or Georgie Best, is a Northern Ireland international and is a legend of Manchester United as a lively winger. Best starts his club career in England with Manchester United already knows his talent at the age of 15. He then achieves success with United by scoring 179 goals from 470 appearances for over 11 years. The styles of the game and combined with speed, acceleration, balance, two legs are alive, sharp, and the ability to trouble the opponent defender. At age 15, Best was found in Belfast by Manchester United scouts man Bob Bishop, who telegraphed to United manager Matt Busby: "I think I've found for you a genius". In 1968 he won the European Cup (now the Champions League) with United and was awarded European Footballer of the Year and FWA Footballer of the Year. By the Irish Football Association, he is named as "the greatest player ever to shirts away in Northern Ireland".

Best makes his First Division debut, aged 17, on 14 September 1963 against West Bromwich Albion at Old Trafford in a 1–0 victory. He then drop back into the reserves, before scoring his first goal for the first team in his second appearance in a 5–1 win over Burnley on 28 December. Manager Matt Busby then kept Best in the team, and by the end of the 1963–64 season, he had made 26 appearances, scoring six goals. Manchester United finished second, four points behind Liverpool. They also reached the semi-finals of the FA Cup, where a defeat to West Ham United cost Best the chance to break a record; in the final Preston North End's Howard Kendall became the youngest ever player in a FA Cup Final – he shares the same birthday as Best. That same season, Best was a part of the Manchester United side that won the 1964 FA Youth Cup, the sixth FA Youth Cup won under the management of Jimmy Murphy, and the first since the 1958 Munich air disaster.

He is the key figure when winning the first Champions League Trophy for Manchester United alongside Bobby Charlton and Denis Law. Until now, Best is still regarded as the most talented player ever owned by the Red Devils. "The Beautiful Boy" joins the red half of Manchester in 1963. He had a memorable 11

year spell at Old Trafford winning Manchester United's first ever European Cup. However, many people think he win more than he actually does. He plays 470 games for Manchester United. Only two league titles and two charity shields accompanied the European success. This doesn't take anything away from his goal scoring prowess. He scores 137 league goals for United and he is a legend of the British game. He also remains the only player to win the Ballon d'Or from Northern Ireland. He never did to carry the substitute's number 12. Once against Sheffield Wednesday in March 1969 – he donned the number 9 shirt. He uses number 10 on 39 occasions and had 8 on his back 43 times. In a total of 141 games, he was number 7, including the 1968 European Cup final win against Benfica, which has served to solidify the perception that it was 'his' number. The shirt has seen stunning, charismatic and incredible goals.

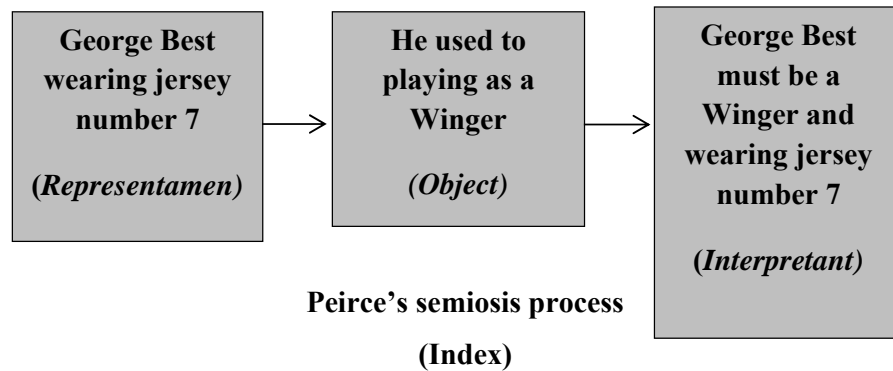
In this case, the writer uses jersey number 7 as *the representamen*. While people see jersey number 7 in football team, in the cognition they will think about a specific player as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that the jersey number 7 is the number must be wearing by George Best. This type of sign is a symbol, which is based on the cognition of football club's fans that jersey number 7 must belongs to George Best.



**Peirce's semiosis process
(Symbol)**

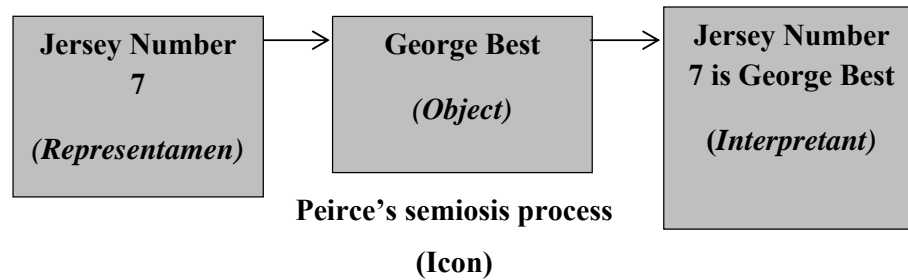
The writer placed a football player wearing jersey number 7 as *the representamen*. In this case, a football player that used jersey number 7 will be an index. For example, if there is a football player wearing jersey number 7, people will think about a specific player which is George Best. It is in the cognition *the object* of the people that have the same shared knowledge when they see George Best

wearing jersey number 7. *The interpretant* will be interpreted that George Best must be a Winger.



George Best is so good that he plays in a variety of attacking roles for the Red Devils and hence had to wear number 8, 10 and 11 for a significant part of his career. Although he uses variety of jersey number, number 7 became most fit with him. Best play in United when the jersey number is given according to the position and not the player's desire. When Best plays on the right wing, which later became his famous appearance from 1966 and 1968 in the European Cup, he wore number 7. While playing as a left winger, where he plays exclusively in his debut season and almost the entire 1971 season- 72, he wears the number 11. He scores beautiful goals, crucial goals, tap-ins and lobs that defied logic. He lit up the crowd when he set off on a run. Best stands among the all-time great United No. 7s, but he also stands among the all-time greats of the sport. Sir Matt Busby's famous line about his team talks sums Best's impact up perfectly.

In this section, the writer uses jersey number 7 as *the representamen*. When people see jersey number 7 in football team, in the cognition they will think about a specific player which is George Best as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that the jersey number 7 is the number for a George Best. This type of sign is an icon, which is based on the cognition of football club's fans that jersey 7 is George Best.



Through this schema, football club's fans always think that jersey number 7 is referring to George Best. Genius, magician, legend, George Best is probably a footballer the most talented that ever existed on planet earth. Best is a player perfect, Pele, Cruyff, Maradona - everything is great but Best has little excess of each player in the game and he is able to exceed it. He can beat the opponent with a dazzling skill trick, passing defenses like skiers, or passing them by great speed. He can shoot brightly, well through foot or jump higher to win the ball in the air. George Best has the confidence and arrogance to try something, he knows, he's a genius and is not afraid to show it.

3.2.2 Steve Coppell

Sir Alex Ferguson called Cantona was the last piece to ensure Manchester United's glory when he brought Cantona from Leeds United in 1992. It was later proven. French star is proving Ferguson's remarks by presenting four Premier League titles to the MU in the 1992-93 season, 1993-94, 1995-96, 1996-97.

Name : Stephen "Steve" James Coppell
 Born : July, 9, 1955, Norris Green, Liverpool, England
 Career at MUFC : 1975-1983
 Debut : 01/03/1975 v Cardiff City (H) 4-0 (League Division Two)
 Appearance / Goal : 396 / 70
 Position : Winger

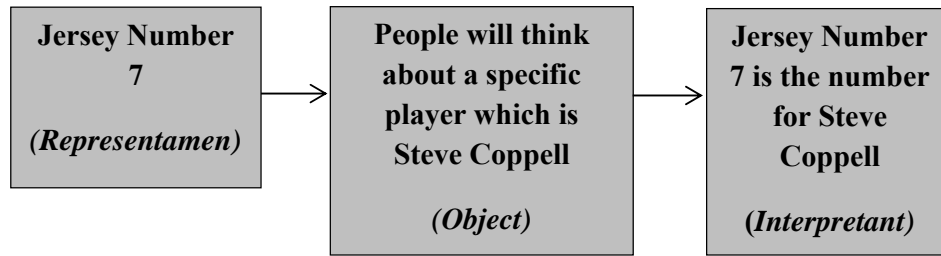
Coppell begin his career at his Tranmere Rovers, despite interest coming from bigger clubs, as he was planning to study economic history at the University of Liverpool. He wasn't only at Tranmere to complete his degree and performs well,

scoring thirteen goals in thirty-eight appearances. In 1975, he was persuaded to leave Prenton Park and join United in a £60,000 deal. He made his debut for his new club in the 4-0 victory of Cardiff City in March 1975. He managed to play nine more games, scoring once, as Docherty's side returned to the top flight at the first attempt.

Manchester United is reborn under the 'Doc's' management and the following season, 1975/76, Steve Coppell emerge as a key member of one of the most lovely and highly regarded team in the club's history. He made thirty-nine appearances that year, scoring an impressive ten goals, as the team finishes in third place in their first season back in the top flight. They also demonstrated their progress by reaching the 1976 FA Cup final. Coppell's first appearance in the prestigious final was to end in disappointment though as an experience Southampton, although in the Second Division, secured a surprise 1-0 win at Wembley. The 1977 FA Cup was Coppell's first major honor and, disappointingly for a player of such quality, it was to be his last. The dismissal of Tommy Docherty shortly after the cup triumph possibly halted United's progress to returning to the game's elite and Coppell is the part of many teams chasing an elusive league title.

He may not be quite as famous as some of the other greats but Coppell kept the number seven jersey for six years following his arrival at United. He uses it in three FA Cup finals, including the 1977 victory over Liverpool. His understated persona may not have been a natural match for the jersey number 7, but his output most certainly was. To Reds of a certain age, Coppell will always remain a hero.

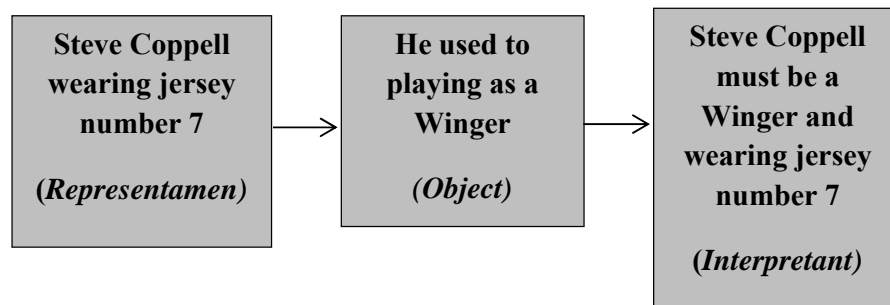
In this case, the writer will use jersey number 7 as *the representamen*. While people see jersey number 7 in football team, in the cognition they will think about a specific player as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that the jersey number 7 is the number must be wearing by Steve Coppell. This type of sign is a symbol, which is based on the cognition of football club's fans that jersey number 7 must belongs to Steve Coppell.



Peirce's semiosis process

(Symbol)

The writer placed a football player wearing jersey number 7 as *the representamen*. In this case, a football player that used jersey number 7 will be an index. For example, if there is a football player wearing number 7 jersey, people will think about a specific player which is Steve Coppell. It is in the cognition *the object* of the people that have the same shared knowledge when see Steve Coppell wearing jersey number 7. *The interpretant* will be interpreted that Steve Coppell must be a Winger.



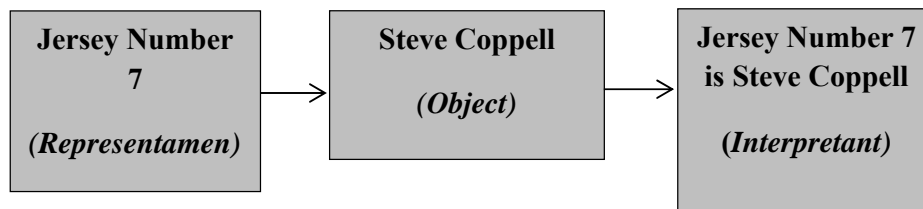
Peirce's semiosis process

(Index)

His understates person may not has a natural match for the number 7 jersey, but his output most certainly was. To Reds of a certain age, Coppell will always remain a hero. He scores 70 goals in 396 appearances for United, not a bad return for an out-and-out winger. He arrived at United in 1977 and stayed until his career was ended by injury in 1983. He is a huge fan-favorite, and justifiably so. He is a regular for England, earning 42 caps and playing in the 1982 World Cup. For the collection of the title himself is not much. There are only two FA Cups and one

Community Shield which all achieves in 1977 and 1983. But specifically for the FA Cup, there is a sweet memory for both Manchester United and Coppel.

In this section, the writer will use jersey number 7 as *the representamen*. When people see jersey number 7 in football team, in the cognition they will think about a specific player which is Steve Coppel as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that the jersey number 7 is the number for a Steve Coppel. This type of sign is an icon, which is based on the cognition of football club's fans that jersey 7 is Steve Coppel.



Peirce's semiosis process

(Icon)

Through this schema, football club's fans always think that jersey number 7 is referring to Steve Coppel. Unlike the present where the back number of a player will not be replaced at least until one full season, football used to know the numbering system with reference to one's playing position. For example, the goalkeeper must have one, the striker with the number nine, and of course the central midfielder and the attack using numbers eight and ten. For this reason Coppel is so attached to the number seven because his natural position is the right winger. Coppel itself did not take long to lock a place in the starting eleven from coach Docherty. In his second season at Manchester Red the number of players rose drastically to 39 parties with a contribution of ten goals. More than 373 matches and 70 goals Coppel created in eight seasons with United.

Not too long indeed, but very impressive as what he says himself. Moreover the name is still on the list as a Manchester United player who can appear in 207 matches without breaking, unscathed, and without even being replace from the bench. Incredible incision made in the period 1977 to 1981 has not been solved by any MU players in the era after. Even Ryan Giggs who has almost 900 parties throughout his career at Old Trafford just cannot match it. This makes Coppel a

great player throughout the history of the club that has stood since 1878 and very worthy to wear number 7 jersey.

3.2.3 Bryan Robson

Bryan Robson is the next big star to wear the illustrious jersey. Not many people know how good Robson actually was. Many probably don't even know who he is. He joining United in 1981 whilst the club had just placed "Big Ron" as Dave Sexton's successor. He is requesting to wear his lucky jersey number 7 when he joining United. He becomes a vital player for United in the 80s and became the club captain. Even when Alex Ferguson takes the United helm in 1986, Robson remains as a captain and remains vital to the club.

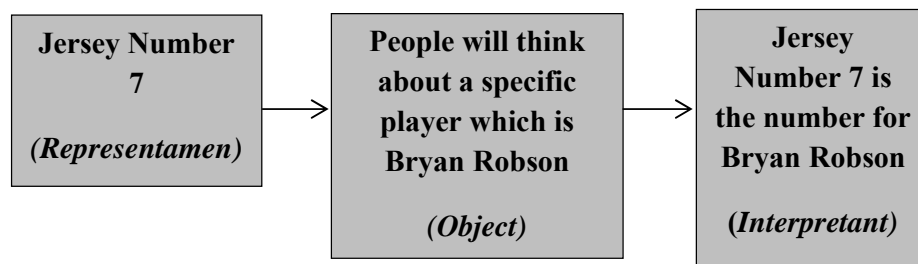
Name	: Bryan Robson
Born	: January 11, 1957, Chester, England
Career at MUFC	: October 1981 - May 1994
Debut	: October 7, 1981 v Spurs (A) League Cup
Appearance / Goal	: 461/89
Position	: Midfielder

Born in Chester-le-Street, County Durham, Robson begin his playing career at West Bromwich Albion, before moving on to Manchester United, whom he captains to three FA Cups and a European Cup Winners' Cup. He also won two FA Premiership winners medals. Towards the end of his playing career he moves into management as player-manager with Middlesbrough. A well-rounded midfielder, Robson had a good goal-scoring record; terrific anticipation, movement, timing on and off the ball; was fiercely competitive and brave; possessed high levels of stamina; tackled, passed well and was also a good header of the ball.

Robson moves to United for a British record transfer fee of £1.5 million on 1 October 1981 and signed the contract on the Old Trafford pitch two days later before a game against Wolverhampton Wanderers. The record fee set by Robson was not broken for six years, when Liverpool paid £1.9 million for Newcastle striker Peter Beardsley in the summer of 1987. Robson makes his debut on 7

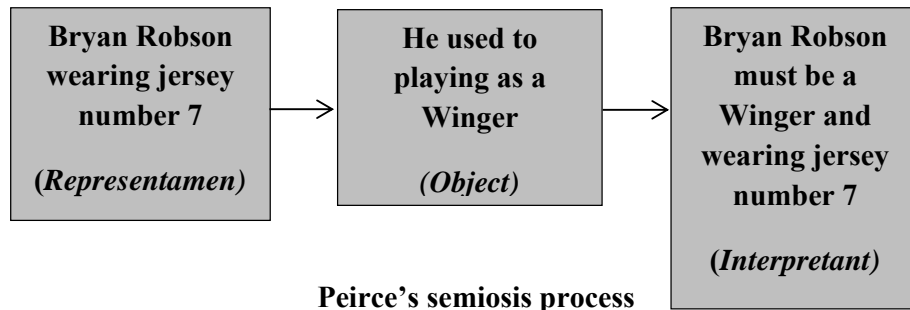
October 1981 in a 1–0 defeat away at Tottenham Hotspur in the League Cup. His league debut for his new club comes three days later, in a goalless draw against Manchester City at Maine Road. This was his first appearance in the Manchester United number 7 shirt, which he uses for most of his appearances with United. Robson scores his first goal for United on 7 November 1981 in a 5–1 win over Sunderland at Roker Park. He ended his first season at United with 32 games and five goals for a United side who finishing third in the league. Meanwhile, his England career was flourishing as the World Cup neared; he scored in a 4–0 thrashing of Northern Ireland at Wembley and added a brace in the last warm-up game in Helsinki against Finland.

In this case, the writer uses jersey number 7 as *the representamen*. While people see jersey number 7 in football team, in the cognition they will think about a specific player as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that the jersey number 7 is the number must be wearing by Bryan Robson. This type of sign is a symbol, which is based on the cognition of football club’s fans that jersey number 7 must belongs to Bryan Robson.



Peirce’s semiosis process
(Symbol)

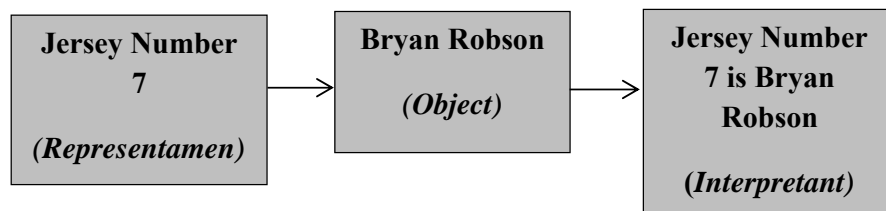
The writer placed a football player wearing jersey number 7 as *the representamen*. In this case, a football player that used jersey number 7 will be an index. For example, if there is a football player wearing jersey number 7, people will think about a specific player which is Bryan Robson. It is in the cognition *the object* of the people that have the same shared knowledge when see Bryan Robson wearing jersey number 7. *The interpretant* will be interpreted that Bryan must be a Winger.



Peirce's semiosis process
(Index)

He was the first non-winger to establish himself as a United number 7, and with untold class. Robois tough as nails and will go on to be renowned as “Captain Marvel” for the famous Reds. Passion, commitment, grit and determination are some of the adjectives one associates with Robson. Sir Alex Ferguson’s voice on the pitch, Robo was an institution in him as he carried the Red Devils through the turbulent 80’s on his own shoulders.

In this section, the writer uses jersey number 7 as *the representamen*. When people see jersey number 7 in football team, in the cognition they will think about a specific player which is Bryan Robson as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that the jersey number 7 is the number for a Bryan Robson. This type of sign is an icon, which is based on the cognition of football club’s fans that jersey 7 is Bryan Robson.



Peirce's semiosis process
(Icon)

Through this schema, football club’s fans always think that jersey number 7 is referring to Bryan Robson. The debate still rages on in United circles for Robson

was the best United midfield player, not only of his generation but perhaps the best ever. The longest serving captain in the club's illustrious history, Robo serves United with distinction for more than thirteen glorious years. No player using the number 7 more times than Robson; perhaps, no one wore it with more passion. In the twilight of his career, Robson achieved his holy grail as he finally won the hitherto elusive league title; no one has ever deserves it more, no one ever will. Bryan Robson – Captain, Leader, Legend.

3.2.4 Eric Cantona

The next major star to wear the iconic shirt is the catalyst for the whole Premier League, Eric Cantona is signing for by Ferguson for a mere £1 million from Leeds United. The charismatic Frenchman is one of Ferguson's best ever signings and the key to their unrivalled success in the 90s. Eric "The King" Cantona, no one denies that Eric Cantona is a Manchester United legend that has raised the Red Devils' performance from a downturn. The first time Cantona had footed at Old Trafford, United has never won a 26-year English league title. So it is no coincidence that it only takes 6 months since his arrival in November 1992, a Premier League trophy directly in the Old Trafford Trophy cabinet. Not only that, his post-arrival title is not stopped, 2 Double Winners (Champions League and FA Cup) in 1994 and 1996, plus a league title in 1997 also takes him to the United Trophy Museum.

The player who has been suspends for 9 months due to his kungfu kick (incident kicking supporter Crystal Palace), is still regards as King of Old Trafford because it is considers as a trigger of Manchester United's success in the era of Modern Football.

Name	: Eric Daniel Pierre Cantona
Born	: May 24, 1966 Marseille, France
Career at MUFC	: November 1992 - May 1997
Debut	: December 6, 1992 v Manchester City (H) League
Appearance / Goal	: 185/82
Position	: Center Forward

Individual Award : PFA Player of the Year (1994), PWA Footballer of the Year (1996)

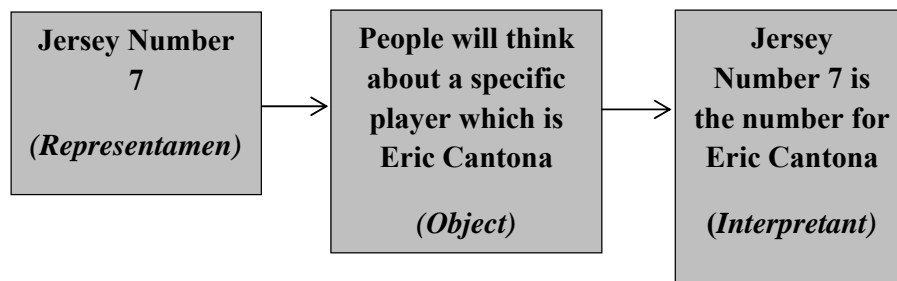
Cantona make his first appearance for Manchester United in a friendly match against Benfica in Lisbon to mark Eusébio's 50th birthday, wearing the number 10 shirt. He makes his competitive début as a second-half substitute against Manchester City at Old Trafford on 6 December 1992, wearing the number 12 shirt. Manchester United won 2–1, though Cantona made little impact that day. His arrival is too late to register to play in Manchester United's 1–0 win at Arsenal on 28 November, but in the crowd at Highbury as his new team secures a vital win. Manchester United's season had been disappointing up to Cantona's signing. They were falling behind the likes of big spending Aston Villa and Blackburn Rovers in the race for the first Premier League title, as well as surprise challengers including Norwich City and Queen's Park Rangers. Goal scoring had been a problem since the halfway point of the previous season – when it have cost them the league title as they suffered defeats or were held to draws at the hands of teams they have been expected to beat.

In Cantona's first season at Old Trafford, Manchester United win the inaugural Premier League by 10 points – winning the top division title for the first time since 1967. In doing so, he became the first player to win consecutive English top division titles with different clubs. He had won a domestic league title with different clubs for three successive seasons, having helps Marseille win the French league title in 1991. In his comeback game against Liverpool on 1 October 1995, Cantona set up a goal for Nicky Butt two minutes into the game, and then scores a penalty after Ryan Giggs was fouled to secure a point for Manchester United in a 2–2 home draw against their great rivals. However, eight months without competitive football had taken its toll and Cantona struggled for form prior to Christmas – by 24 December, the gap between Manchester United and league leaders Newcastle United had increased to 10 points.

Cantonais confirming as Manchester United's captain for the 1996–97 seasons following the departure of Steve Bruce to Birmingham City. Manchester United retains the league in the 1996–97 season; Cantona had won four league titles in five years with the team, and six in seven years including those won with

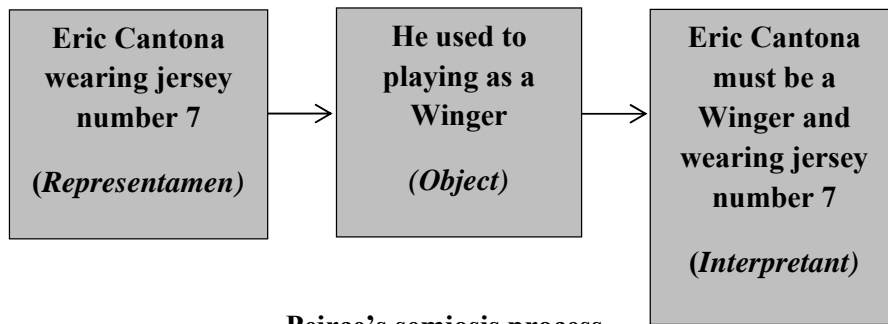
Marseille and Leeds United, the exception being the 1994–95 season which he missing the second half of through suspension. At the end of the season he announces that he is retiring from football at the age of 30. His final competitive game came against West Ham on 11 May 1997, and his final appearance before retiring was five days later on 16 May in a testimonial for David Busst (whose career had been ended by an injury suffered against Manchester United the previous year) against Coventry City at Highfield Road. Cantona scores a total of 64 league goals for Manchester United, 11 in domestic cup competitions, and 5 in the Champions League, bringing his tally to 80 goals in less than five years.

In this case, the writer uses jersey number 7 as *the representamen*. While people see jersey number 7 in football team, in the cognition they will think about a specific player as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that the jersey number 7 is the number must be wearing by Eric Cantona. This type of sign is a symbol, which is based on the cognition of football club's fans that jersey number 7 must belongs to Eric Cantona.



**Peirce's semiosis process
(Symbol)**

The writer placed a football player wearing jersey number 7 as *the representamen*. In this case, a football player that used jersey number 7 will be an index. For example, if there is a football player wearing jersey number 7, people will think about a specific player which is Eric Cantona. It is in the cognition *the object* of the people that have the same shared knowledge when see Bryan Robson wearing jersey number 7. *The interpretant* will be interpreted that Cantona must be a Winger.

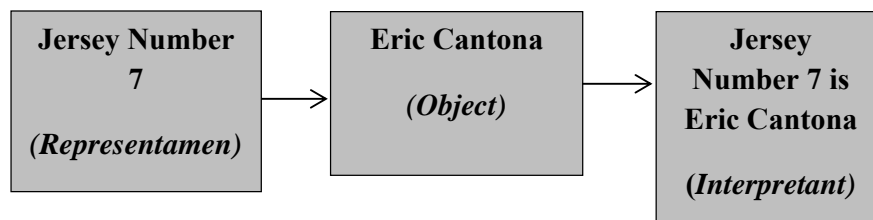


Peirce's semiosis process

(Index)

When the Premier League makes squad numbers mandatory at the start of the 1993-94 campaign, Cantona gets the sacred jersey. The Frenchman is already earned himself a place in United folklore and go on to win four titles and two FA Cups, scoring the winner against Liverpool in the 1996 final, when he is also named as a captain. A large, physically strong, hard-working, and tenacious forward, who combines technical skill and creativity with power and goal scoring ability, Cantona is often regards as having plays a key role in the revival of Manchester United as a footballing force in the 1990s and having an iconic status at the club. He uses the jersey number 7 at Manchester United with his trademark upturned collar.

In this section, the writer uses jersey number 7 as *the representamen*. When people see jersey number 7 in football team, in the cognition they will think about a specific player which is Eric Cantona as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that the jersey number 7 is the number for Eric Cantona. This type of sign is an icon, which is based on the cognition of football club's fans that jersey 7 is Eric Cantona



Peirce's semiosis process

(Icon)

Through this schema, football club's fans always think that jersey number 7 is referring to Eric Cantona. He is my all-time favorite footballer. I would like to argue that he is the main reason that the jersey number has the mystique it does, as no player did mystique like Cantona. Although this list shows just how many extraordinary players have worn that number, Cantona may have had the single greatest impact. Cantona is a team player—although he is no stranger to personal glory—providing assists and lifting his team-mates. His swagger imbued the rest of the team with confidence. The only reason he is not No. 1 here is because of the outrageous level of individual ability of the two men above him on the list.

3.2.5 David Beckham

After "King Eric" came "Golden Balls", David Beckham. Although Beckham had an array of numbers before the No. 7 graced his back, he made it his own very quickly. One of the Premier League's great ambassadors and part of Fergie's Fledglings, Beckham was iconic. He is the part of the first ever English club to win the Champions League and plays a huge part in United's era of dominance. Rich, handsome, have a pop star, and are great at playing football. The most coveted combination of almost every man in the world. He is a trendsetter of fashion and football. Beckham starts to become Highlight when scoring a spectacular goal from 52 meters to goalkeeper Wimbledon in the first league match of the 1996/97 season. Instantly the 21-year-old boy immediately became the center of attention.

Name	: David Robert Joseph Beckham
Born	: May 2, 1975 London, England
Career at MUFC	: July 1991 - July 2003
Debut	: Sep 23, 1992 v Brighton (A) FA Cup
Appearance / Goal	: 394 / 85
Position	: Right Winger
Individual Award	: PFA Young Player of the Year (1997), FIFA World Cup All Star Team (1998), FIFA World Player of the Year (1999, 2001), UEFA Player of the Year (1999), BBC Sport Personality of the Year (2001)

United's manager, Sir Alex Ferguson had a great deal of confidence in the club's young players. Beckham is the part of a young talents group that Ferguson brings into United in the 1990s (known as "Fergie's Fledglings"), which includes Nicky Butt and Gary and Phil Neville. His decision to let youth team players replace them instead of buying star players from other, drew a great deal of criticism. The criticism increases when United starts the season with a 3–1 defeat at Aston Villa, with Beckham scoring United's only goal of the game; however, United would recover from this early season defeat and the young players performed well.

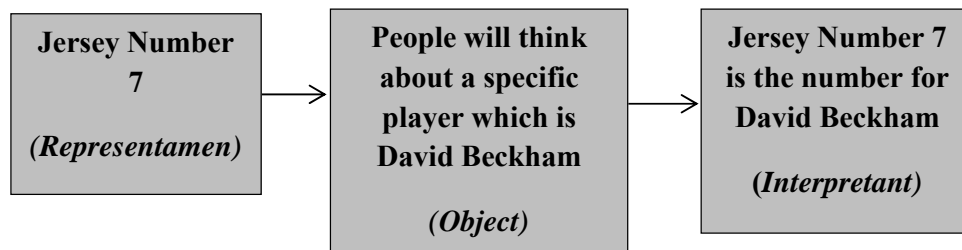
Having sign for Manchester United as a trainee on 8 July 1991, Beckham is part of a group of young players, including Ryan Giggs, Gary Neville, Phil Neville, Nicky Butt and Paul Scholes, who coaching by Eric Harrison, and helps the club win the FA Youth Cup in May 1992. He was the first British footballer to play 100 UEFA Champions League games. Beckham scores Manchester United's second goal in the 30th minute of their 3–1 first-leg win of the final against Crystal Palace on 14 April 1992. In the second leg on 15 May, Beckham plays full 90-minutes of the fixture which ended 3–2 in favour of Manchester United and 6–3 on aggregate. Beckham's impact led to a first-team debut on 23 September 1992, as a substitute for Andrei Kanchelskis in a League Cup match against Brighton & Hove Albion.

As a player Beckham is not endowed with speed, but his fighting ability and ability to give passing or crossing a very pampering anyone striker who installs. Beckham become a hot topic when in 1996, he scores a magical goal when Manchester United faced Wimbledon. His goal is very special because Becks scores from the middle of the field, his ability is obviously not kidding and the public eye began to notice this sensational young man. .

Manchester United starts the 1997–98 season well but erratic performances in the second half of the season saw United finish second behind Arsenal. In the 1998–99 seasons, he is the part of the United team that win the treble of the Premier League, FA Cup and Champions League, a unique feat in English football. There have been speculation that the criticism that he receives after being sent off in the World Cup would lead to him leaving England, but Beckham decided to stay at Manchester United. In that season, Becks is awarded for the PFA Young Player of

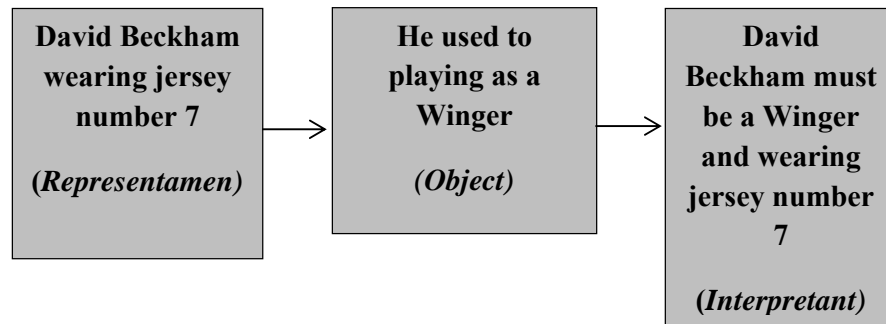
the Year. His ability is so great in the eyes of Alex Ferguson, the following year, Becks get back number of 'honor' is number 7 when the post was left Eric Cantona. Unfortunately the departure of the King to make United like a chick lost parent and Arsenal took the opportunity to win the title. Becks' golden age came in 1999 when he became part of history with Manchester United winning three titles, the FA Cup, the English League champions and the Champions Cup winners.

In this case, the writer use jersey number 7 as *the representamen*. While people see jersey number in football team, in the cognition they will think about a specific player as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that the jersey number 7 is the number must be wearing by David Beckham. This type of sign is a symbol, which is based on the cognition of football club's fans that jersey number 7 must belongs to David Beckham.



**Peirce's semiosis process
(Symbol)**

The writer placed a football player wearing jersey number 7 as *the representamen*. In this case, a football player that used jersey number 7 will be an index. For example, if there is a football player wearing jersey number 7, people will think about a specific player which is David Beckham. It is in the cognition *the object* of the people that have the same shared knowledge when they see David Beckham wearing jersey number 7. *The interpretant* will be interpreted that Beckham must be a Winger.

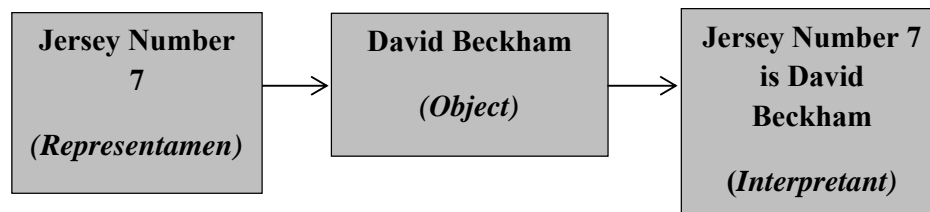


Peirce's semiosis process

(Index)

Beckswill always be remembered forthe goals he made against Wimbledon from insidehis own half; that piece of genius brought David into the limelight and he has not deserted the stage since then. His famous swerving free-kicks will long remain etched in our memories. However, Beckham took two of the most crucial corner kicks in Manchester United's history – two right-footed kicks, and the European Cup was won in the most riveting manner ever.

In this section, the writer uses jersey number 7 as *the representamen*. When people see jersey number 7 in football team, in the cognition they will think about a specific player which is David Beckham as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that the jersey number 7 is the number for David Beckham. This type of sign is an icon, which is based on the cognition of football club's fans that jersey 7 is David Beckham.



Peirce's semiosis process

(Icon)

Through this schema, football club's fans always think that jersey number 7 is referring to David Beckham. Beckham is a "product of a hard school a la Sir Alex Ferguson" at Manchester United. He is worthy of carrying a number 7 on his back because he is the owner of a captivating cross, crossed ability, and curling free

kick as the right wing, Ferguson notes that Beckham "practiced with discipline to achieve accuracy that other players do not care." Beckham reportedly spent many hours practicing his free kick after the training session ended.

3.2.6 Cristiano Ronaldo

The latest superstar to wear the namesake number is Cristiano Ronaldo. The world's most expensive player is signing by Sir Alex in 2003 from Sporting Lisbon after he impress whilst playing against United. Another masterstroke from Sir Alex, Ronaldo become one of the World's best players whilst at United. He wins the Ballon d'Or whilst at Old Trafford and his trophy cabinet was unlike any other player from the naughtiest. Skill, power, pace and his finishing ability are just a few of his traits that he shows in jersey number 7 in addition to his free kick ability.

Name : Cristiano Ronaldo dos Santos Aveiro
Born : 5 February 1985 Madeira, Portugal
Career at MUFC : August 2003 -July 2009
Debut : 16 Aug 2003 v Bolton (H) League
Appearance / Goal : 292/118
Position : Winger, Striker
Individual Award : FIF Pro Special Young Player of the Year (2004/05, 2005/06), PFA Young Player of the Year (2006/07), Portugal Player of the Year (2006/07), Top Scorer Premiere League (2007/08) , Premier League Player of the Year (2006/07, 2007/08), Sir Matt Busby Player of the Year (2003/04, 2006/07, 2007.08), Top Scorer Champions League (2007/08), Ballon d 'Or (2008).

Ronaldo become Manchester United's first-ever Portuguese player when he signing before the 2003–04 season. His transfers fee of £12.24 million, at the time, the most the expensive teenager in English football history. Ronaldo made his debut in the Premier League in a 4–0 home victory over Bolton Wanderers on 16 August 2003, receiving a standing ovation when he comes on as a 60th-minute substitute for Nicky Butt. His performance earned praise from George Best, who hailed it as "undoubtedly the most exciting debut" he had ever seen. Ronaldo

scored his first goal for Manchester United with a free-kick in a 3–0 win over Portsmouth on 1 November. Three other league goals followed in the second half of the campaign, the last of which comes against Aston Villa on the final day of the season, a match in which he also receives his first red card. Ronaldo ended his first season in English football by scoring the opening goal in United's 3–0 victory over Millwall in the FA Cup final, earning his first trophy.

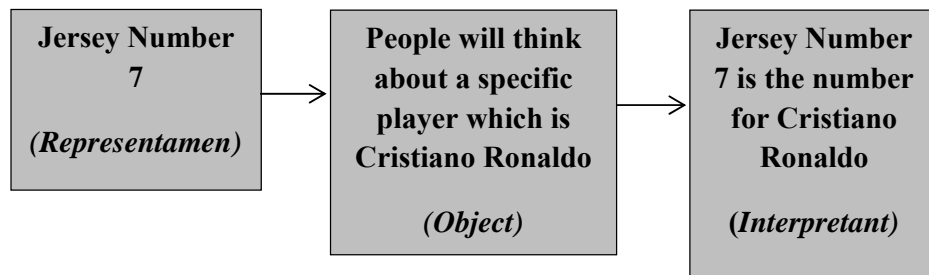
Ronaldo is the Premier League Player of the Month in November and December, becoming only the third player to receive consecutive honors. At the quarter-final stage of the 2006–07 UEFA Champions League, Ronaldo scores his first-ever goals in the competition, finding the net twice in a 7–1 victory over Roma. He subsequently scored four minutes into the first semi-final leg against Milan, which ended in a 3–2 win, but it's marked out of the second leg as United lost 3–0 at the San Siro. He also helps United reach the FA Cup final, putting them 2–1 up against Watford, but the decisive match against Chelsea ended in a 1–0 defeat. He scores the only goal in the Manchester derby on 5 May 2007—his 50th goal for the club—as Manchester United claims their first Premier League title in four years.

As a result of his performances, he amassed a host of personal awards for the season. He scores his first Champions League goal of the season, and his first since the final against Chelsea, in a 2–0 victory over Inter Milan, sending United into the quarter-finals. His match-winning goal in the second leg against Porto, a 40-yard strike, earned him the inaugural FIFA Puskás Award, presented by FIFA in recognition of the best goal of the year; he is later mentioned that it is the best goal he ever scores.

He scores twice against Arsenal, including a free kick from 39 yards, as United advance to the final in Rome, where he makes a little impact in United's 2–0 defeat to Barcelona. Ronaldo ended his time in England with nine trophies, as United claims their third successive Premier League title and a Football League Cup. He finishes the campaign with 26 goals in all competitions, 16 goals fewer than the previous season, in four more appearances. His final ever goal for Manchester United came on 10 May 2009 with a free kick in the Manchester derby at Old Trafford. Realizing that his ability is above average, Ronaldo

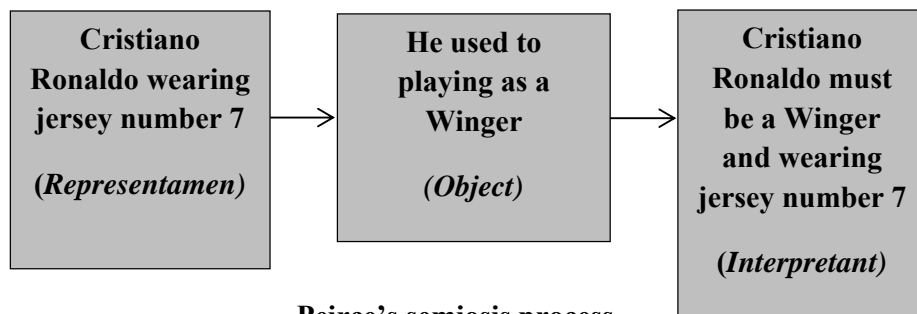
decided to extend the contract and provide the highest weekly paid in the history of United for him.

In this case, the writer uses jersey number 7 as *the representamen*. While people see jersey number 7 in football team, in the cognition they will think about a specific player as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that the jersey number 7 is the number must be wearing by Cristiano Ronaldo. This type of sign is a symbol, which is based on the cognition of football club's fans that jersey number 7 must belongs to Cristiano Ronaldo.



**Peirce's semiosis process
(Symbol)**

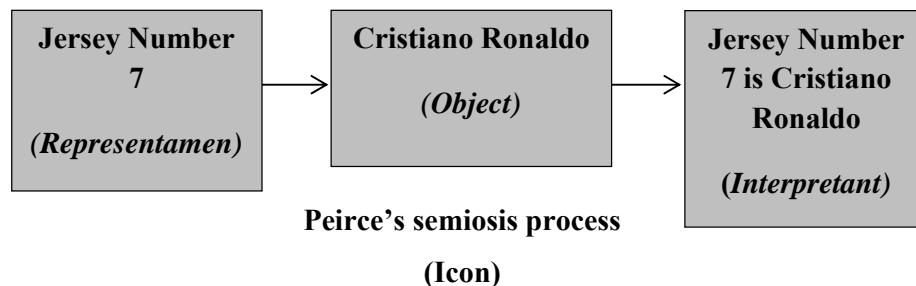
The writer placed a football player wearing jersey number 7 as *the representamen*. In this case, a football player that used jersey number 7 will be an index. For example, if there is a football player wearing jersey number 7, people will think about a specific player which is Cristiano Ronaldo. It is in the cognition *the object* of the people that have the same shared knowledge when they see Cristiano Ronaldo wearing jersey number 7. *The interpretant* will be interpreted that Ronaldo must be a Winger.



**Peirce's semiosis process
(Index)**

At the same time, he requests the number 28, his number at Sporting Lisbon. He receives the number 7 shirt, which previously used by such United players as George Best, Eric Cantona and David Beckham. Wearing the number 7 became an extra source of motivation for Ronaldo. A key element in his development during his time in England proved to be his manager, Alex Ferguson, of whom he later said, "He's been my father in football, one of the most important and influential factors in my career. Now number 7 can never be separates from Ronaldo.

In this section, the writer uses jersey number 7 as *the representamen*. When people see jersey number 7 in football team, in the cognition they will think about a specific player which is Cristiano Ronaldo as *the object*. In the next step, *the interpretant* will be interpreted based on *the representamen* and *the object* that the jersey number 7 is the number for Cristiano Ronaldo. This type of sign is an icon, which is based on the cognition of football club's fans that jersey 7 is Cristiano Ronaldo.



Through this schema, football club's fans always think that jersey number 7 is referring to Cristiano Ronaldo. The CR7 nickname given to him continues to stick to this day. In fact, when he moved to Real Madrid in 2009, Ronaldo also uses number 7. Even despite wearing the number 9 during the early season because of the number 7 is still owned by Raul Gonzalez. Cristiano's debut was memorable to say the least; also his free kicks in that fabulous season when he was the "first, second and third best player in the world" would always be remembered. Ronnie's goal in the European Cup final was pivotal as was his thunderous strike against FC Porto from more than 40 yards out.

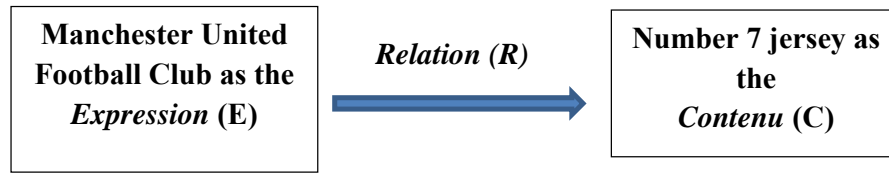
3.3 Myth of Number 7 of Magnificent Players in Manchester United Football Club Who Are Not a Winger

Manchester United has several players who use the sacred jersey number 7. Based on the above research, some of the players that wearing jersey number 7 is not positioned as a winger, either right wing or left wing. Regardless of the meaning of number 7 on the conception of numbering in football, number 7 at Manchester United has its own meaning and not all players can wear jersey numbered 7. Only players who have high skills, qualified and privileged techniques get the honor of using jersey number 7. Number 7 in Manchester United as if no longer paired with the wing position, but paired with the legendary players who have been wearing it first. Some of the legendary players below have myths related with the jersey number 7 he wore. In this section, the writer wants to analyze it with Barthes' theory that consist denotation, connotation and myth.

3.3.1 Bryan Robson

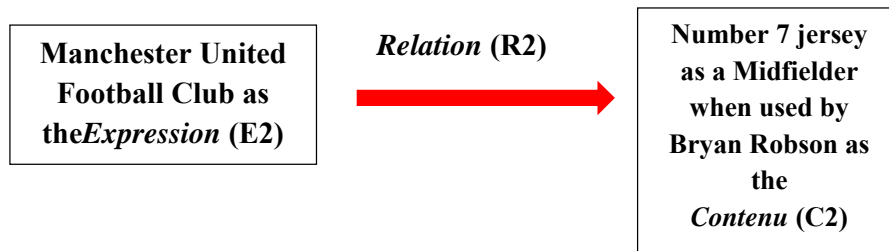
It is at this point that the players on the list become very difficult to separate. All of the remaining four would be perfectly acceptable choices for the No. 1 spot, either in terms of their impact, their quality or both. Bryan Robson was a light in the darkness for Manchester United in the 1980s, the captain of club and country. Robson was an opportunity creator, has an ability in create high-points, FA Cup success in 1985 – for example. Robson lifted the players around him, though, and survived the transition from Ron Atkinson to Sir Alex Ferguson. He lifted the European Cup Winners' Cup in 1991, and, gloriously, was still at the club when Ferguson began to get into the habit of winning league titles. A box-to-box midfielder, Robson scores, tackles and creates a brilliant goal. He is an absolutely magnificent player on whose many efforts to win the game.

Based on the explanation on previous page, it appears that jersey number 7 that used by Robson is not for the right or left wing position. The writer assume there is myth on jersey number 7 that used by Robson.



First-order signification

The description above is the plane of content (C) in the primary system or the denotative meaning from the number 7. Denotation tends to be described as the definitional, literal, obvious or common sense meaning of a sign. In other words, it describes the literal or obvious meaning of the sign. In this case, the writer uses the conception of numbering in football. Thus, denotation of jersey number 7 refers to the winger position. When people see the number 7 in Manchester United, they will think about the superb player which is positioned as a winger. From the explanation above, it simply creates E-R-C formula (expression, relation, and content) which shows a relation (R) between the expression (E) and the contenu (C) in the level of primary system.



Second-order signification

In the secondary system, there is an expansion in the content (C). It does not only refer to what all people ordinary see from the player uses jersey number 7, but also depends on their cognition of Manchester United's football history. The denotative meaning from the primary system expands towards the connotative meaning. Therefore, it is just not about what people think from their vision from the player while uses number 7 on his jersey. The number 7 is for right or left winger position and so in Manchester United formation. It is also approved by their cognition. Manchester United's history tells us Bryan Robson is the first midfielder that using number 7 on his jersey. The difference position of number 7

that used by Bryan Robson has a particular meaning from its compositions and connotes a new meaning to the jersey number.

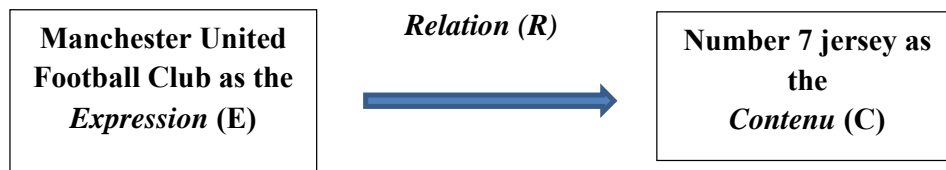
Connotative meaning that appears from the jersey number 7 is based on people's perspective with their cognition of football history. In the level of secondary system, the Expression (E2) is still the same as the primary system which is the one and only football club in England that has legendary players that uses number 7 jersey. The jersey number could have some expansion towards the content (C2) in the secondary system. It depends on the player who uses number 7.

The connotation that appears from the expression (E2) which is "Manchester United is the football club that has a close relation with Bryan Robson as a midfielder using number 7 jersey" (C2) becomes more stable and believed by the audiences. As the statement that has been stated in the previous paragraph, according to Barthes if a connotation meaning becomes more stable and believed by audiences constantly, then it becomes a myth. The concept of numbering position in football club distorts the meaning of the form so that the first level of the system is no longer a meaning which refers to the actual facts in each player who using number 7 jerseys. Myths are created by doing the selection of various possible concepts to be used, in this case, the midfielder position to create a myth. Mention the name of Bryan Robson to Manchester United fans and they will eulogize about a man that carried the mantle of "Captain Marvel", "Captain Fantastic", and who had such an influence on the club during his 13 years at Old Trafford. There is no doubt that he is still remembered, and still revered by the legions of fans that were around during his playing career. Many would say that for almost six years of his tenure as captain, he single handedly carried the team through the early "Fergie Years". More would say that he had too much influence on the players, especially the younger ones, and that the kind of influence that they are talking about, set many a promising youngster, and even seasoned professionals, on a downward spiral that eventually culminated with their departure from Old Trafford. Robson was not only a great player on the pitch; he was more than a player off it as well.

3.3.2 Eric Cantona

The king of Old Trafford, Cantona is truly the most special personality to have ever dawned the famous red shirt. King Eric was the catalyst, the final piece of jigsaw, and when he arrives at the Theatre of Dreams, he captured the imagination of every Devil on the planet. He makes United fans believe that with Cantona in their side, nothing could go wrong. Cantona occupies a special place in United's history – if there was ever a player born to play for Manchester United FC, that player is Cantona. Eric is the reflection of the new age United, fear gave way to confidence as the French maestro turn up his collar and pump out his chest every time he walks into the pitch, like he own every blade of that grass and sure he does. Words will never be enough to do justice to the Cantona phenomenon that swept Old Trafford – he is the gift from Jesus, the savior from afar and his name is Eric Cantona.

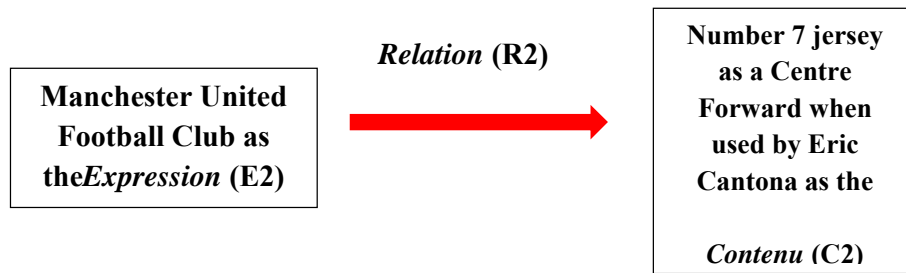
Based on the statement on previous page, it appears that the number 7 jersey used by Cantona is not for the right or left wing position. The writer assumes there is any meaning that changed from jersey number 7 when used by Eric Cantona.



First-order signification

The description above is the plane of content (C) in the primary system or the denotative meaning from the number 7. Denotation tends to be described as the definitional, literal, obvious or common sense meaning of a sign. In other words, it describes the literal or obvious meaning of the sign. In this case, the writer uses the conception of numbering in football. Thus, denotation of jersey number 7 refers to the winger position. When people see the number 7 in Manchester United, they will think about the superb player which is positioned as a winger.

From the explanation above, it simply creates E-R-C formula (expression, relation, and content) which shows a relation (R) between the expression (E) and the contenu (C) in the level of primary system.



Second-order signification

Controversial, charismatic and supremely confident, Eric Cantona is revered as one of the greatest players in Manchester United's illustrious history by the Old Trafford faithful and the French maverick remains one of the most outrageously talented imports to have graced the English game. Over the next four seasons, United and Cantona claims another three Premiership titles, as well as two FA Cups in 1994 and 1996, and the individual accolades soon followed. In 1994 he is the PFA Player of the Year and in 1996 he was voted the Football Writers' Association Player of the Year. Cantona finally hung up his boots at the end of the 1996-97 campaign at the age of 30. His legacy however lives on and he will forever be remembered at Old Trafford and beyond for his unique skill, occasionally impenetrable public statements and distinctly French outlook on life. Own a piece of sporting history each shirt also comes with a certificate of authenticity.

In the secondary system, there is an expansion in the content (C). It does not only refer to what all people see from the player uses jersey number 7, but also depends on their cognition of Manchester United's football history. The denotative meaning from the primary system expands towards the connotative meaning. Therefore, it is just not about what people think from their vision from the player while uses number 7 on his jersey. The number 7 is for right or left winger position and so in Manchester United formation. It also approved by their cognition. Manchester United's history tells us that Eric Cantona is a Centre Forward player that using number 7 on his jersey.

Connotative meaning that appears from the jersey number 7 is based on people's perspective with their cognition of football history. In the level of secondary system, the Expression (E2) is still the same as the primary system which is the

one and only football club in England that has legendary players that uses number 7 jerseys. The jersey number could have some expansion towards the content (C2) in the secondary system. It depends on the player who uses number 7.

The connotation that appears from the expression (E2) which is “Manchester United is the football club that has a close relation with Eric Cantona as a centre midfielder using number 7 jersey” (C2) becomes more stable and believed by the audiences. As the statement that has been stated in the previous paragraph, according to Barthes if a connotation meaning becomes more stable and believed by audiences constantly, then it becomes a myth. The concept of numbering position in football club deflects the meaning of the form so that the first level of the system is no longer a meaning which refers to the actual facts in each player who using number 7 jerseys. Myths are created by doing the selection of various possible concepts to be used, in this case, the midfielder position to create a myth. The jersey number often has its own value in a football club. Some were even retired to appreciate a memory of a player who had put on that jersey number. In fact, in certain stages, a jersey number has a tremendous sacred value. Unlike most teams that provide special value for the number 10, the club from southwest England, Manchester United, it gives a high value for the jersey number 7. In fact, the jersey number became one part of the identity of the club is headquartered in the Old Trafford stadium.

All the legends and myths about the number 7 jersey are reportedly started when George Best put on it. George Best became the main actor so United could dominate English football in the 60s. Best is a European champion in 1968. By this achievement, Best always be consider that he is best player ever in the history of the club, in accordance with the meaning of his name, Best. The flamboyant and phenomenal George Best, United began a search for players with outstanding football talent who deserved to return wearing the same jersey number as the legendary George Best.

Afterwards, the number 7 should only be worn by players who have the same "explosion" as the Best and are also able to bear most of the club's popularity. Bryan Robson, Eric Cantona, David Beckham, and Cristiano Ronaldo became the other big players who then wore the sacred number 7 jersey. After Ronaldo who

leave to the most successful team in world soccer universe; Real Madrid, United continue on searching for the right player to inherit this sacred number. After his departure, practically no more figure of a successful Manchester United player wearing jersey number 7. Michael Owen on the lists, one of the United players who wear jersey number 7 in 2009 ago. Owen is a fail. With years of experience in the Premier League, Owen is expecting to continue the positive trend of the owner of the sacred number at Old Trafford. However, reality does not say so. Owen only recorded 31 appearances and five league goals during three years in Manchester United uniform. As a result, the club is not interested in extending the contract of the striker.

The club manager at the time; David Moyes, bring Antonio Valencia from Wigan Athletic. Valencia had time to wear jersey number 7. Towards the 2012-2013 seasons rolling, Antonio Valencia changes his number 25 to 7. His fate is the same as Owen, Valencia's performances even disappointing after using the most sacred number at United. He is mostly sitting on the bench and only lasts half a season. The Ecuadorian national team captain is back wearing his old 25 back number because he can't bear that sacred number. One season number 7 has no user and in 2014.

Then, Manchester United brings Di Maria from Real Madrid in the 2014-2015 seasons that still in under hands of David Moyes, and directly jersey number 7 given to him. But Di Maria is not as expected Manchester United. Ronaldo, as the previous rookie jersey number 7 considers his former colleagues worthy of playing at United and wearing a sacred number. However, Di Maria's performance did not match in expectations, he only lasted a season. Unfortunately, fans' hope fades again after Di Maria decides to move to Paris Saint Germany.

After David Moyes, on May 19, 2014 club management brought Louis Van Gaal from the Netherlands. Not much different from Moyes, Ajax Amsterdam's former coach fails to restore the reputation of the Red Devils as the top teams of England and Europe. Until now, Manchester United's performance has not improved. In the 2015/2016 season, Manchester United's performance is very bad in most of the competition. In fact, Manchester United threatened to fail to secure the

Champions League ticket 2016/2017, because Manchester United are still stuck in position 5 English League standings with a margin of 4 points from Arsenal.

Van Gaal recruited Memphis Depay from PSV Eindhoven. He is judged to have sophisticated skills and similar to Ronaldo, Memphis was finally mandated the jersey number 7. Hope United fans would be very bloated with the presence of Memphis, especially the man born in 1994 was clearly still young and the future is still long to just prove them worthy of wearing the number back sacred. But in fact, even Memphis failed to carry the historical mandate the sacred jersey number 7 at Manchester United. Depay remained in the club until Van Gaal's departure is replaced by Jose Mourinho on 26 May 2016. Manchester United said Mourinhois contracted as manager for the 2016/2017 season for 3 years. It is also has the option to extend its contract until 2020.

In the era of Mourinho, Memphis Depay career is questionable. Memphis threatened kicked out of the squad for the reason Mou already have many players in the left wing sector so it is not easy for the Dutch footballer to compete. Unfortunately, Memphis is rarely plays in the squad. These things reinforce the reason that jersey number 7 is not in favor of Memphis Depay.

CHAPTER 4

CONCLUSION

This chapter consists of the conclusions of the analysis in the previous chapter. This research is also intended for students and faculty, as it is expected to contribute to the development and recent research on Semiotics approach using qualitative method.

According to mythical analysis of jersey number 7 on Manchester United players, there are 3 objects of research; the conception of numbering in football, the position of Manchester United players when using jersey number 7 and Manchester United magnificent players who wear jersey number 7. In the sacred jersey, there are some indicators that make people make their own meaningful connotations on the jersey. The player is the strongest indicator to convey the mythical message on jersey number 7. Not only that, the position of players who use the jersey also influenced the myth of jersey number 7.

In the numbering conception, jersey number 7 is a jersey for winger, but not at Manchester United. However, at Manchester United, number 7 go through a significant change of meaning; not about position but about who is wearing it. The position of the wings is not important when looking at the number 7 come into the field; however, magnificent players are seen when looking at jersey number 7.

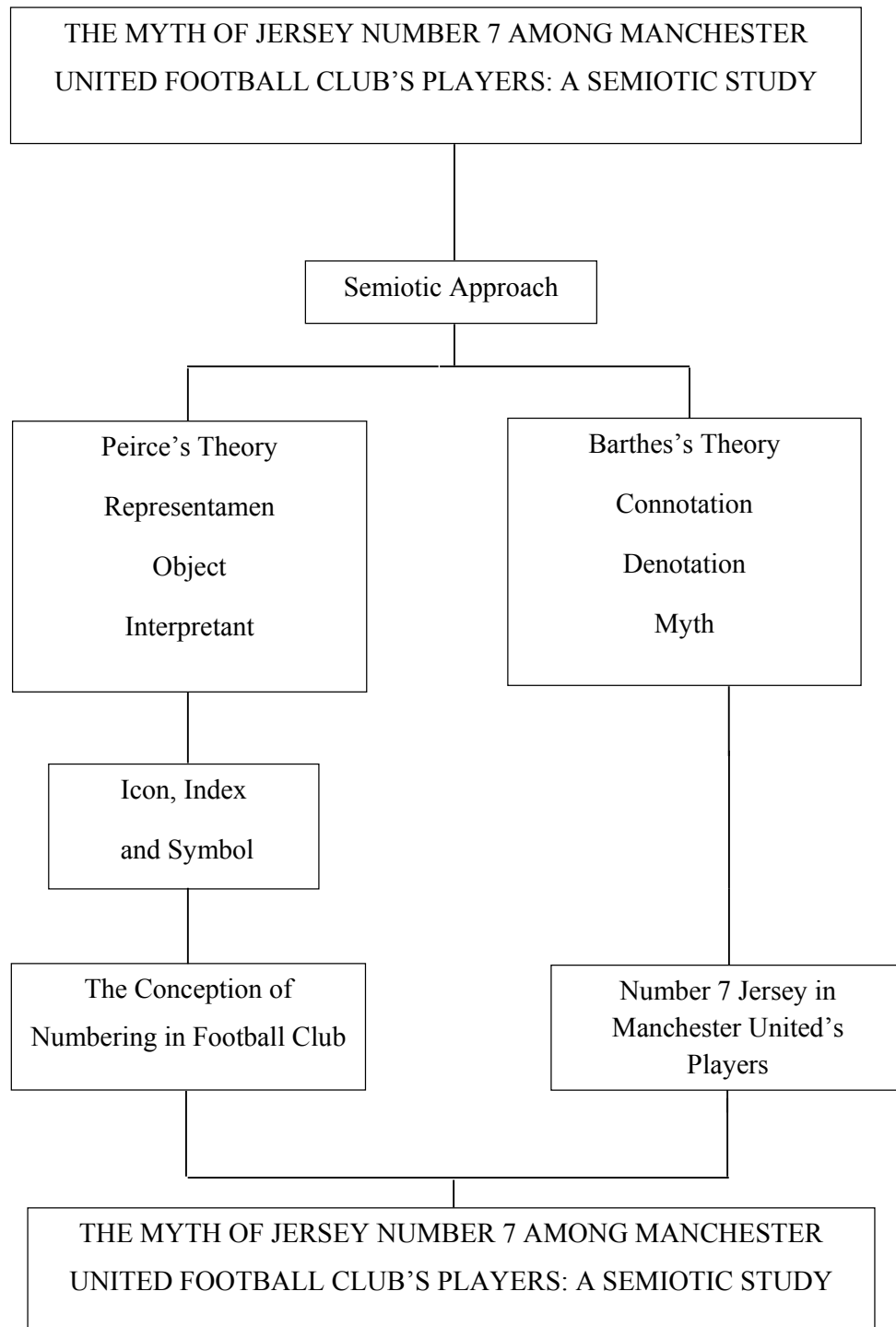
Manchester United has a row of magnificent players who use the sacred jersey numbered 7, including; George Best, Steve Coppell, Bryan Robson, Eric Cantona, David Beckham and Cristiano Ronaldo. Manchester United fans call them "Magnificent 7".

The authors use two Manchester United players who use jersey number 7 but not position as wings, namely Bryan Robson and Eric Cantona. In the era of Robson, 1981, the wing position is no longer important for Manchester United and it creates a myth. Robson wore the number 7 jersey positioned as a midfielder, Cantona placing as center forward. This phenomenon is in stark contrast to the analysis of the numbering conception of football. Each player creates their own myths about jersey number 7. From the myths that appears from the player, he creates a new myth about a certain position.

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SCHEME OF THE RESEARCH



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**THE MYTH OF JERSEY NUMBER 7 AMONG
MANCHESTER UNITED'S PLAYERS: A SEMIOTIC
STUDY**

DIAH PURNAMA SARI

2013130045

UNIVERSITY OF DARMA PERSADA

BACKGROUND:

Jersey number in football is to be a marker for each player when undergoing a match. Initially, there is nothing special about the number on the jersey of each player. However, over time, the number one jersey has a special meaning. These meanings emerge from a variety of reasons, for example because of the success of the owner of the particular number. Jersey numbers are used in association football to identify and distinguish players that are on the field. In this research, the writer chooses the Jersey Number 7 of Manchester United as the focus of study. It has semiotic meaning that the writer wants to analyze more deeply using theory of semiotic's Peirce and Barthes to know the messages that are implied in this myth and what kind of messages that the club tried to convey to the people.

**FRAMEWORK
OF THEORIES:**

Semiotic Theory:

Peirce's

- Icon
- Index
- Symbol

Barthes's

- Connotation
- Denotation
- Myth

METHOD OF THE RESEARCH:

In this study, the writer analyses a professional football club of Manchester United for the study. The number 7 itself has a meaning which defines the club. The writer attempts to find out the relation between the meaning of jersey number 7 and the phenomena that appears to the Manchester United itself.




RESULT OF THE RESEARCH:







Jersey number 7 have some indicators that brings people to make their own connotation meaning to it is jersey. Player is the strongest indicator to convey the message about the myth of number 7 in Manchester United. Each player creates their own myths about jersey number 7. The wing position is no longer important for jersey number 7 and for Manchester United itself. From the myths that appears from the player, he creates a new myth about a certain position.


I. Lembar Kepembimbingan Skripsi

LAPORAN KEMAJUAN PENULISAN
SKRIPSI SARJANA

Nama Mahasiswa : Diah Purnama Sari
 Dosen Pembimbing I : Tommy Andrian, SS, M.Hum
 Dosen Pembimbing II : Juliansyah, M.Pd
 Judul Skripsi : Myth of Number 7 Jersey in
 Manchester United's Players
 Mulai Bimbingan : 30 Agustus 2017
 Tahun Akademik : 2017 - 2018

No.	Hari & Tanggal	Catatan Pembimbing	Paraf
1.	Rabu, 30 Agustus 2017	- Cek grammar Bab 1 - tanda baca	
2.	Senin, 2 Oktober 2017	Cek grammar Bab 2 - tanda baca	
3.	Rabu, 4 Oktober 2017	- cek grammar Bab 2, - revisi skema teori - tanda baca	

4.	Rabu, 11 October 2017	-Pengecekan grammar Bab 2 - memperjelas kalimat - pengecekan quotation - tanda baca	
5.	Rabu, 29 November 2017	Completing con, index and symbol	
6.	5 Des 2017	-Pengecekan grammar Bab. 3 - Paragraf (Jarak) - Penyempurnaan kalimat	
7.	Kamis, 21 Desember 2017	- Title rephrasing - Conclusion paraphrasing	
8.	Kamis 28 Desember 2017	- Grammar - Conclusion paraphrasing	
9.	Rabu, 3 Januari 2018	- Quotation (italic) - spacing	

10.	Rabu, 10 Januari 2018	- picture book (table of content Chapter III)	
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Jakarta, 15 Januari 2018

Menyetujui :

Pembimbing I

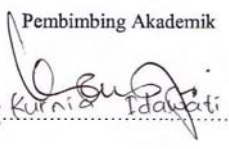

(Tommy Andrian, SS, M. Hum)

Pembimbing II

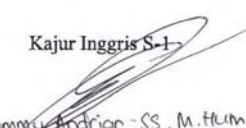

(Juliansyah, M Pd)

Mengetahui :

Pembimbing Akademik


(Kurnia Idawati)

Kajur Inggris S-1


(Tommy Andrian: SS, M. Hum)

Diah Purnama Sari		LISTENING		TOTAL SCORE 600
Name		Your score	330	
2013130045	1996/08/02	5	495	
Identification Number	Date of Birth (yyyy/mm/dd)	READING		
2018/01/19	2020/01/19	Your score	270	
Test Date (yyyy/mm/dd)	Valid Until (yyyy/mm/dd)	5	495	
Client/Institution Name: PT. Putra Pratama Raya				
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LISTENING

Your scaled score is between 300 and 400. Test takers who score around 300 typically have the following strengths:

- They can sometimes infer the central idea, purpose, and basic context of short spoken exchanges, especially when the vocabulary is not difficult.
- They can understand the central idea, purpose, and basic context of extended spoken texts when this information is supported by repetition or paraphrase.
- They can understand details in short spoken exchanges when easy or medium-level vocabulary is used.
- They can understand details in extended spoken texts when the information is supported by repetition and when the requested information comes at the beginning or end of the spoken text.
- They can understand details when the information is slightly paraphrased.

To see weaknesses typical of test takers who score around 300, see the "Proficiency Description Table. If your performance is closer to 400, you should also review the descriptors for test takers who score around 400.

ABILITIES MEASURED	PERCENT CORRECT OF ABILITIES MEASURED
	0% 100%

READING

Your scaled score is close to 250. Test takers who score around 250 typically have the following strengths:

- They can make simple inferences based on a limited amount of text.
- They can locate the correct answer to a factual question when the language of the text matches the information that is required. They can sometimes answer a factual question when the answer is a simple paraphrase of the information in the text.
- They can sometimes connect information within one or two sentences.
- They can understand easy vocabulary, and they can sometimes understand medium-level vocabulary.
- They can understand common, rule-based grammatical structures. They can make correct grammatical choices, even when other features of language, such as difficult vocabulary or the need to connect information, are present.

To see weaknesses typical of test takers who score around 250, see the "Proficiency Description Table.

ABILITIES MEASURED	PERCENT CORRECT OF ABILITIES MEASURED
	0% 100%

Can infer gist purpose and basic context based on information that is explicitly stated in short spoken texts	80
Can infer gist purpose and basic context based on information that is explicitly stated in extended spoken texts	73
Can understand details in short spoken texts	60
Can understand details in extended spoken texts	60

Can make inferences based on information in written texts	53
Can locate and understand specific information in written texts	57
Can connect information across multiple sentences in a single written text and across texts	40
Can understand vocabulary in written texts	66
Can understand grammar in written texts	61

* Proficiency Description Table can be found on our web site, www.ets.org/toEIC

HOW TO READ YOUR SCORE REPORT:
Percent Correct of Abilities Measured:
 Percentage of items you answered correctly on this test form for each one of the Abilities Measured. Your performance on questions testing these abilities cannot be compared to the performance of test-takers who take other forms or to your own performance on other test forms.
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