CHAPTER 2
THEORITICAL FRAMEWORK

2.1 Semiotics

Semiotics as a field is the analysis of signs or the study of them. she is too Exploring the capabilities of the sign system. The idea that the sign system is good the results are easy to understand. Nevertheless, the recognition of the need to study sign systems is a very modern phenomenon. as its name suggests, Sebeok (1920, 201) argues that linguistics is only part of semiotics, in fact, semiotics grew out of linguistics, so this is the aftermath Semiotics is the branch of linguistics that studies signs and everything related to them. About the sign system and its meaning.

According to Steven Bradley (2016) Ferdinand de Saussure and Charles Sanders Peirce are the founders of semiotics, though each worked independently of the other. Ferdinand de Saussure (1857–1913) was a Swiss linguist, who was also the father of modern linguistics. Charles Sanders Peirce (1839–1914) was an American philosopher and the founder of pragmatism. They're names will come up a few times throughout this series.

In semiotics analysis, signs and symbols are divided into three main categories: the sign itself (or the signifier), the object or concept that the sign represents (or the signified), and the relationship between the two (or the referent). For example, the word "dog" is a signifier that represents the object or concept of a furry, four-legged animal. The relationship between the word "dog" and the actual animal is the referent.

Semiotics analysis can be applied to a wide range of subjects, from literature and art to advertising and politics. In literature, for example, semiotics analysis can be used to explore the ways in which authors use language and other literary devices to convey meaning and create symbolism. In advertising, semiotics analysis can help to uncover the ways in which ads use visual cues and language to appeal to consumers' emotions and desires.

Overall, semiotics analysis is a powerful tool for understanding how signs and symbols shape our understanding of the world around us and how we communicate with each other

2.2 Charles Sanders Pierce Theory of semiotics (1893-1914)

Charles Sanders Peirce (1839–1914) was the founder of American pragmatism (since about 1905, he compared his views with those of William James, John Dewey, and others labeled "pragmatism"). He called "pragmatism" to distinguish it.) A theorist of logic, language,

communication, and general semiotic theory (often called "semiotics" by Peirce), an extraordinarily prolific logician (mathematical and general), and an evolutionary, psychophysical and monistic metaphysicist System developer. Although he practiced geodesy and chemistry for a living, he considered the philosophy of science, especially logic, to be his true calling and vocation. In the course of his polymathic studies, he went from mathematics, mathematical logic, physics, geodesy, spectroscopy, astronomy (mathematics and natural sciences) to psychology, anthropology, history on the one hand, and economics on the other. (humanity and social sciences). (Peirce, Charles Sanders. (1868, 140-157))

According to Peirce's widely accepted theory, logic in the broadest sense corresponds to semiotics (the general theory of symbols), while logic in the narrower sense (which he often calls the "logical critic") is one of the three main branches of semiotics. or part. As a result, in his later writings he divided semiotics into speculative rhetoric (also known as "methodology"), speculative grammar, and logical criticism. The meaning of the Greek word "theoretical" or "speculative" in the Latin version of Peirce should be the same as that of "theoretical." Peirce's three divisions of semiotics (syntax, semantics, pragmatics) should not be confused with those of Charles W. Morris (although the two triads may have something in common). do not have. I define a sign as determined by something else, called its object, which determines its effect on the person I call its interpreter, whereby the latter is indirectly determined by the former.

In the book by Professor Benny H. Hoad of the University of Indonesia (2014:8-10, 119) summarizes his view with experts that 'signs' and meanings are not structures, but a cognitive process called semiotics. Semiotics is thus the process of interpretation of meanings and signs. For "signs" begin with representations of things that exist in human thought. On the other hand, "symbols" are representative of "signs" that have an object as the identity of things that exist in human perception. For example, an image is a symbol in itself, and a symbol is a "sign" whose meaning is represented by a social or social convention. Semiotics focused on meaning as 'signs' characterized as representative and interpretive.

Marcel Danessi defined the character from his point of view. A symbol is something that stands for itself. Gestures, colors, winks, formulas, etc. when included as objects. For example, "red" is a letter. It is something (a color) that stands for something else (it can be a political ideology) (Danesi, 2004, p.4).
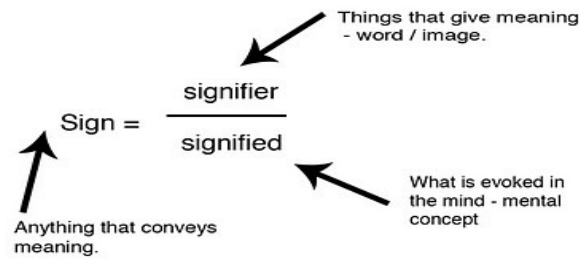
Figure 2.1: Sign map Pierce's semiotics

There are mainly 5 kind of signs that analysed in semiotics (Sebeok, 2001, p. 8-11). There are:

A. Symptom

Symptom as a warning sign A symptom implicitly showsintellectual, emotional, and social phenomena that is from the analogy of causes and physical processes. Based on Yunus (2020) in his journal *TYPOLOGY OF SIGNS; SIGN, SIGNAL, INDEX, in the term symptom has its origins in the history of medical semiotics* (cf. History 1.2.2, Bär 1982; 1988, Sebeok 1984, Schonauer 1986, Staiano 1986). In ordinary English, the term designates an outwardly observable sign of disease. In metaphorical usage, the word means 'a sign of a usually bad condition or event.' Bühler extended the sense of the term still further by defining all signs having an expressive function as symptoms (1934: 28). Peirce described symptoms as a type of index, distinguishing between the symptom as part of the general medical knowledge (and thus code) and the symptom of an individual patient: "The symptom itself is a legisign, a general type of a definite character. The occurrence in a particular case is a sinsign" (§ 8.335).

B. Signal:

A symptom implicitly shows intellectual, emotional, and social phenomena that are from the analogy of causes and physical processes. General criteria for the definition of the signal have been discussed by Sebeok (1920, 120-124). There are four main group of criteria, which define the signal as a signifier, as a semiotic stimulus, as a type of index, or as a certain type of elementary sign.

C. Icons

icons have specific properties in common with their objects (e.g. portraits, diagrams) (Johansen 2002, 51). Symbols are physically similar to what is represented. The photo is an example of the Symbol Signifian. If you take a picture of a tree, you get a picture that looks like that tree. In symbols, there is a real

connection between the signifier and the signified. The picture of Magritte's flute I talked about last week may not be a real flute, but it certainly looks like one, and anyone who looks at the painting knows that what they are looking at is a flute. When user interfaces were first created, most characters mimicked real objects. Think documents, folders, and printers. Perhaps this is why we call all character symbols in user interfaces, but the signifiers originally used were symbols because they resembled what they represented.

D. Index

Index is a sign which has the meaning of the relation between something or someone with where their place in time or space (Johansen 2002, 51). The index describes the relationship between the symbolic representation and the symbolic content. For indices, the symbolic representation cannot exist without the existence of the symbolic content. For example, smoke is a sign of fire. Dark clouds are a harbinger of rain. The footprint is the foot index. In any case, the existence of the former implies the existence of the latter. An index is a symbol that provides a clue to the concept or object being represented. Indexes are not like the objects or concepts they represent. Instead, it resembles what the object or concept implies.

E. Name

Name it is given to identify each person based on the for example ethnic and gender (Sebeok,2001, p. 8-11). The meaning of a name is often discussed in terms of distinguishing between denotative and intensional meanings, or a word's own and lexical use. We will look at these discussions later. I would like to explain that names always have a symbolic meaning, even if they have multiple meanings at the same time. Semiotics is the interpretation of signs (such as words, word fragments, road signs, emblems, or simply gestures) and the thinking between signs and their referents (including concepts, images, properties, and tangible meanings). It is a study of the relationship between).

2.2.1 Signifier

A symbol, sound, or image (such as a word) that represents an underlying concept or meaning. The existence of signifier cannot be separated with the signified.

Based on Barthes, signifiers contain of material such as sounds, objects, images, and the others (Budiman, 2002, p. 89).

In linguistics, a signifier refers to the physical or perceptible form of a sign, such as a word or an image, that conveys meaning. In other words, it is the material or sensory aspect of a sign that we can see, hear, touch, taste, or smell.

For example, the word "apple" is a signifier that represents the concept of a certain fruit. The sound of the word "apple" or the visual representation of the letters "a-p-p-l-e" are the signifiers that trigger the mental concept of an apple in our minds. Similarly, a red traffic light is a signifier that represents the meaning "stop" to drivers.

In short, a signifier is a concrete, observable entity that communicates a certain meaning to the receiver of the sign.

2.2.1.1 Signifier as Icon

In semiotics, a signifier refers to the physical or perceptible form of a sign, while an icon is a type of sign that resembles or imitates what it represents. Charles Sanders Peirce, an American philosopher and semiotician, proposed a theory of signs known as semiotics or semiotic theory. According to Peirce's theory, signs can be classified into three categories: icons, indexes, and symbols.

An icon, in Peirce's theory, is a sign that bears a resemblance or similarity to the object it represents. It signifies its object by virtue of its own inherent qualities or characteristics. For example, a photograph of a tree can be considered an icon of a tree because it visually resembles the object it represents. The concept of the signifier is closely related to Peirce's theory of signs. In semiotics, the signifier is the physical form of a sign, which can be a sound, word, image, gesture, or any other sensory or perceptible element. It is the material or perceptible component that carries the meaning or refers to the signified, which is the concept, idea, or referent associated with the sign.

In the context of an icon, the signifier is the physical form or appearance of the icon itself. It is the visual or perceptible representation that resembles the object it signifies. For example, in a painting of a sunflower, the colors, shapes, and brushstrokes used to depict the sunflower are the signifiers.

Peirce's semiotic theory provides a framework for understanding how signs function and convey meaning. It emphasizes the relationship between signs and their objects, and the role of the signifier in representing or referencing those objects. Icons, as a type of sign, rely on resemblance or similarity between the signifier and the signified to create meaning.

2.2.1.2 Signifier as Index

In semiotics, the concept of a signifier as an index is one of the categories proposed by Charles Sanders Peirce in his semiotic theory. Peirce divided signs into three broad categories: icons, indexes, and symbols.

An index, in Peirce's theory, is a type of sign that signifies its object by being directly connected or associated with it in some way. Unlike icons, which rely on resemblance, and symbols, which rely on convention or agreement, indexes establish a causal or spatiotemporal relationship with their objects. They point to or indicate the presence or existence of their objects based on a cause-and-effect relationship or a contiguity in space or time.In the context of a signifier as an index, it refers to the physical or perceptible element of the sign that is directly connected to or associated with its object. The signifier functions as an index by providing evidence or indicating the presence of the object it represents. It is a sign that is linked to its object through an actual connection or correlation.

For example, smoke is often used as an index signifying fire. The presence of smoke is directly connected to or caused by the existence of fire. Thus, smoke serves as an indexical signifier for fire.

In Peirce's semiotic framework, the signifier as an index plays a crucial role in conveying meaning. It establishes a direct link or connection between the sign and its object, allowing for the interpretation and understanding of signs based on observable or experiential relationships. (Atkin, A, 2005. 41 (1), 161–188.)

2.2.1.3 Signifier as Symbol

In the context of a signifier as a symbol, it refers to the physical or perceptible element of the sign that represents its object through an agreed-upon convention or cultural understanding. The relationship between the signifier and

the signified is not inherently connected or similar, but rather established through shared meaning within a particular community or culture.

For example, the word "dog" is a symbol that represents the concept or object of a four-legged, domesticated animal. The relationship between the sound or written form of the word "dog" and the actual animal is arbitrary and relies on the agreed-upon convention of language within a specific linguistic community.

In Peirce's semiotic framework, symbols play a significant role in communication and meaning-making. They rely on cultural conventions, language, and social agreements to convey meaning. The interpretation of symbols is dependent on shared understanding and context, as different cultures or communities may have varying symbol systems and interpretations. It's important to note that Peirce's semiotic theory is comprehensive and multifaceted, and the categories of signs (icons, indexes, and symbols) are not always rigidly distinct but can overlap and interact in various ways. (Farias, P. & Queiroz, J., 2014. 202: 657–671.)

2.2.2 Signified

The sign is the whole that results from the association of the signifier with the signified (Saussure 1983, 67; Saussure 1974, 67). The relationship between the signifier and the signified is referred to as 'signification', and this is represented in the Saussurean diagram by the arrows. The horizontal line marking the two elements of the sign is referred to as 'the bar'. The thing signified is created in the perceiver and is internal to them. Whilst we share concepts, we do so via signifiers. Whilst the signifier is more stable, the signified varies between people and contexts. The signified does stabilize with habit, as the signifier cues thoughts and images.

For example, when we see the signifier "apple", the signified is the mental concept of a round, red or green fruit that is typically sweet and crunchy. The signified is not the physical word "apple" itself, but the mental image or concept that it represents.

Similarly, when we see the signifier of a red heart symbol, the signified is often associated with love, affection, or romance. The signified is the abstract concept of an emotion or feeling that is communicated through the use of the signifier.

In short, a signified is the meaning or concept that is conveyed through the use of a signifier, and it is often subjective and can vary depending on the cultural or personal context. (Farias, P. & Queiroz, J., 2014. 202: 657–671.)

2.2.3 Sign structure

In one of his many definitions of a sign, Peirce writes:

"I define a sign as anything which is so determined by something else, called its Object, and so determines an effect upon a person, which effect I call its interpretant, that the later is thereby mediately determined by the former. (EP2, 478)"

According to Peirce, a sign has three essential components: the sign itself or the sign-vehicle (which is equivalent to the signifier), the object to which the sign refers (which is equivalent to the signified), and the interpretant, which is the mental concept or meaning that arises in the mind of the interpreter when they encounter the sign.

Peirce's theory of sign structure emphasizes the importance of context in determining the meaning of a sign. He argued that signs are part of a larger semiotic system, which includes not only language but also non-linguistic symbols and gestures. In addition, he distinguished between three types of signs: icons, which bear a resemblance to their object; indexes, which have a physical or causal connection to their object; and symbols, which have a conventional or arbitrary relationship to their object.

Peirce's theory of sign structure is an important contribution to the field of semiotics and has influenced many scholars in fields such as linguistics, philosophy, and communication studies. It provides a framework for understanding how signs function in communication, how meaning is created and interpreted, and how different types of signs are used in different contexts.

2.2.3.1 The signifying element of sign

According to Albert Atkin (2005, 41 (1), 161–188.). In the sign he seems to say that there are three elements, one of which is the sign. This is confusing and doesn't quite capture Peirce's idea. Strictly speaking, for Peirce we are interested in the signifier, not the sign as a whole. Thus, when he speaks of signs as semantic elements, he is actually speaking of them refined to the elements most relevant to their function as signs. Peirce uses a number of terms for semantic elements such as "sign", "representative", "representative", and "reason". Here, we refer to the element of the sign that carries the meaning as the "sign carrier".

2.2.3.2 The Object

According to Albert Atkin (2005, 41 (1), 161–188.), Charles Sanders Peirce was an American philosopher and scientist who developed a comprehensive theory of semiotics, or the study of signs and symbols. According to Peirce, the object is a key component of the sign, along with the sign itself and the interpretant.

Peirce believed that objects are objects in the world that symbols refer to or represent. Objects can be real or imaginary, physical or abstract, existing in the past, present or future. Peirce believed that objects exist independently of symbols, independent of human perception and interpretation. According to Everaet-Desmedt (2011-151), the relationship between a symbol and its object becomes indexical if the symbol is actually influenced by the object. For example, the position of a weathervane is determined by the direction of the wind. It is an indicator of wind direction. A knock on the door signals a visit. The symptoms of a disease are indicators of that disease. Since there is only "equality" in primaryness and no contextual continuity, the index cannot have a representative qualifier. Qualisign is therefore always symbolic (see category hierarchy below). An index has as its representation a sign signature, such as the example above, or a register signature, such as specific words known as "indexical" words ("this", "that", "I", "here").

Peirce also distinguished between three types of objects: firstness, secondness, and thirdness (Nicole Everaet-Desmedt, 2011). Firstness refers to the quality of an object that exists independently of any other object or relation, such as a color or a sound. Secondness refers to the relation between two objects, such as a force or an action. Thirdness refers to the general idea or concept that is associated with a group of objects, such as a scientific law or a social convention.

Peirce believed that the object plays a crucial role in the interpretation of signs. The interpretant, or the meaning that is conveyed by the sign, is dependent on the relationship between the sign and the object. Peirce believed that the interpretant is not a fixed or static meaning, but rather is an evolving and dynamic process that involves continuous inquiry and experimentation.

2.2.3.3 The interpretant

According to Albert Atkin (41 (1), 161–188.), there are many features in the interpreter that requires further comments, but only two are covered here. First, we have characterized the interpreter as the arriving comprehension of the sign/object relation, which is more accurately seen as a translation or development of the original sign. The idea is to allow a more complex understanding of the character's purpose. Indeed, Liszka (1996) and Savan (1988) both stress the need to treat interpreters as translators, with Savan even suggesting that Peirce should have called him a translator (Savan 1988, 41). Second, like the relationship between sign and object, Pierce believes that the relationship between sign and interpreter is deterministic.

Symbols determine interpretation. Moreover, although this decision is not a decision in the causal sense, it uses certain features of the way the sign denote its objects to determine the interpreter, to generate and shape our understanding of. Thus, the way to create or determine the interpretative sign of fire, to which smoke is its subject, is to direct our attention to the physical connection between smoke and fire.

2.3 Sign messages in semiotics

In semiotics, sign messages refer to the ways in which signs and symbols convey meaning or messages (Danesi, 2004). A sign is anything that communicates information to an observer, and can be a word, image, sound, or any other perceptible form. A sign message is the meaning or message that is conveyed by a sign.

Semiotics is concerned with the study of signs and sign systems, and how they are used to communicate meaning. In semiotics, signs are made up of two parts: the signifier and the signified. The signifier is the physical form of the sign, such as a word or image, while the signified is the meaning or concept that the sign represents.

For example, a red traffic light is a sign that communicates the message to stop. The color red is the signifier, while the concept of stopping is the signified. Similarly, the letters "S-T-O-P" on a stop sign are the signifiers, while the concept of stopping is the signified.

Semiotics also recognizes that signs can have different levels of meaning and can be interpreted in different ways depending on the context in which they are used. For example, a red rose can be a sign of love or passion, but it can also be a sign of danger or warning if it is used to symbolize blood.

In summary, sign messages in semiotics refer to the meanings and messages that are conveyed through signs and symbols, and the study of how these signs are interpreted and used in different contexts.

2.4 Implying messages

The message concept can only develop within a conceptual device that also includes communication. There is no message without message, but no message without communication. therefore, any communication map that does not mark the message is an incomplete map. diacronic speaking, the basics of the message concept were laid by the mathematical theory of communication, of cybernetics, and were consolidated by the theory of information. Important contributions to its initiation have brought linguistics, semantics and semiotics, pragmatics and communication science (J.-A. De Vito (1982), P4). Implying messages refers to the use of indirect or implicit language or nonverbal cues to convey a message or meaning without stating it directly. The purpose of implying messages is often to communicate something in a subtle or less confrontational way, or to encourage the receiver to infer or interpret the message themselves. For example, instead of telling someone directly that

they need to lose weight, one might imply this message by saying, "Have you thought about trying that new gym that just opened up down the street?" Similarly, instead of telling someone that they are boring, one might imply this message by frequently looking at their phone or watch during a conversation.

On the surface level of philosophy, the message may not be apparent in a photograph. However, upon closer examination, through an X-ray metaphorically speaking, the core essence of philosophy becomes evident. This self-discerning nature of humans extends from external actions, represented by hands as primary evidence, to internal processes, represented by the brain as scientific evidence. Philosophers only express themselves when they have meaningful ideas to convey, and the act of "saying" is grounded in pre-existing thoughts. The act of "to be said" carries inherent assumptions to validate the message before it is spoken. What is to be communicated exists as a thought prior to the act of expression. When an idea becomes a subject of practical application, it becomes part of the philosophical constitution and is presented for consideration. The message itself anticipates what is to be conveyed, and various forms can be employed to represent it, each differing based on the material used and the intended purpose. E. Benveniste described this concept as "What the locator wants to say," implying that communication gestures initiate a process that draws out something meaningful to be expressed. (Benveniste, 1966, p. 36)

Here's an example of implying messages; Let's say a coworker frequently interrupts you during meetings. Instead of confronting them directly and telling them to stop interrupting, you might imply the message by saying something like, "I think it would be really helpful if we could each take turns speaking and not interrupt each other during the meeting."

By framing the message in a positive and constructive way, you are implying that their behavior is disruptive without directly accusing them or creating a confrontational situation. This approach can often be more effective in changing the coworker's behavior without causing tension in the workplace.

2.5. Hint or clues

Joffe in Bukhori (2008, p 33-35) defines context clues are hints that the author gives to help define a difficult or unusual words. The clue may appear within the same sentences as the word to refers, or it may be in a preceding or subsequent sentence. Meaning that context clues are signs, which can help the reader to know the meaning from unknown words. Learning the meaning of a word through its use in a sentence or paragraph is the most practical way to build

vocabulary, since a dictionary is not always available when a reader encounters an unknown word. A hint is a piece of information or a clue that is given to provide guidance or assistance in solving a problem, answering a question, or understanding a situation. Hints are typically used to suggest a direction or offer insight without directly providing the complete solution. They are commonly employed in puzzle-solving, riddles, games, and educational contexts to help individuals progress or overcome challenges by nudging them in the right direction or triggering their thinking process. Hints can be subtle or more explicit, aiming to stimulate problem-solving skills and promote learning by encouraging individuals to explore different possibilities or consider alternative approaches.

Hints can take various forms depending on the context and the nature of the problem or situation. Here are some common types of hints:

A. Verbal hints: These are spoken or written clues that provide information or suggestions to guide someone towards a solution. Verbal hints can range from subtle hints that nudge the person in the right direction to more explicit instructions.

B. Visual hints: Visual hints involve images, diagrams, or illustrations that offer visual cues or clues to help solve a problem or understand a concept. These hints can highlight specific details, patterns, or relationships that are relevant to the solution.

C. Contextual hints: Contextual hints provide additional information about the problem or situation to help the person make connections or gain insights. They may offer background knowledge, relevant facts, or relevant examples that can aid in problem-solving or understanding.

D. Partial solutions: Sometimes, a hint can be in the form of a partial solution. It provides a portion of the answer or demonstrates a step towards the solution, allowing the person to build upon it and figure out the remaining steps.

E. Process hints: Process hints guide individuals on how to approach a problem or task systematically. They may suggest specific strategies, methodologies, or techniques that can be applied to solve the problem effectively.

F. Reductive hints: Reductive hints involve gradually eliminating incorrect options or narrowing down the possibilities. They help individuals identify what doesn't work or rule out certain paths, leading them closer to the correct solution.

G. Comparative hints: Comparative hints involve drawing comparisons between different elements or situations to highlight similarities or differences that are relevant to the

problem at hand. These hints can provide insights or analogies that facilitate problem-solving.

H. Metaphorical hints: Metaphorical hints use figurative language or analogies to convey ideas or concepts indirectly. They encourage individuals to think in abstract or imaginative ways and make connections between seemingly unrelated concepts

These are just a few examples, and hints can be tailored to suit different scenarios and learning objectives. The type of hint chosen often depends on the nature of the problem, the target audience, and the desired level of challenge.

2.6 Movie Character

According to Gill (1995, p.127), a protagonist is a character who plays an important, dominant and intense role in any conflict that constructs a narrative, and is usually also a complex and fully developed character. A movie character refers to a fictional individual portrayed in a film. They are created by screenwriters and brought to life by actors who embody and portray them on-screen. Movie characters can be central or supporting figures and are an essential component of storytelling in films. They typically have distinct personalities, traits, motivations, and roles within the narrative, contributing to the development of the plot and the overall cinematic experience.

According to Arp and Johnson (2006, p. 104), the author introduces characters in two ways: direct presentation and indirect presentation. In direct presentation, the author explicitly provides information about a character's appearance and describes them. On the other hand, indirect presentation involves techniques of characterization where the author reveals a character's actions, speech, behavior, and thoughts. DiYanni (2001, p. 55) supports this idea by emphasizing the need for readers to observe characters' actions, listen to their words and how they speak, take note of their interactions with other characters, and pay attention to what other characters say about them. This indirect approach allows readers to gain insights into the characters' traits and personalities. While there is no definitive "expert consensus" on the definition of a movie character, film scholars and experts generally agree on certain characteristics and aspects of movie characters. Here are some key elements often highlighted by experts when discussing movie characters:

A. Narrative function: Movie characters serve specific roles within the narrative structure of a film. They can be central to the story as protagonists or antagonists, or they may fulfill supporting roles that contribute to the development of the plot.

B. Complexity and depth: Well-crafted movie characters are multidimensional and exhibit depth in their personalities, motivations, and emotional range. They have inner conflicts, desires, and growth arcs that contribute to their believability and audience engagement.

C. Arc and transformation: Movie characters often undergo a transformation or change over the course of the film. Their experiences, challenges, and interactions with other characters lead to personal growth or shifts in their perspectives, creating dynamic arcs.

D. Consistency and believability: A movie character should be consistent in their actions, behaviors, and traits, adhering to the established rules and logic of the film's world. Even if they are unconventional or fantastical, they need to be believable within the context of the story.

E. Iconic or memorable qualities: Some movie characters have traits, catchphrases, or visual designs that make them iconic and memorable, resonating with audiences beyond the film itself. These characters often have lasting impact and become cultural touchstones.

F. Relationship with the audience: Movie characters forge a connection with the audience through empathy, identification, or even polarization. They evoke emotional responses, elicit audience investment, and can inspire discussions or debates among viewers.

These are broad considerations that experts often take into account when analyzing or evaluating movie characters. However, it's important to note that the interpretation and assessment of characters can vary based on individual perspectives, film genres, cultural contexts, and the specific aims and artistic intentions of filmmakers.

2.7 Previous related study

The movie series *Lupin* (2021) is one of interesting movie series that already streamed on Neflix since January 2021for season 1 and continue to season 2 on June 2021. As far as I know there has been no research analysing about *Lupin* series with the Pierce's theory of semiotics study. I am trying to find some other researchers who are also researching related to the same theory as my research with different object research Because of that, I found some research that differentiated from what I was researching, such as relation signify message and implied message. that they had not researched.

The first research I found was a thesis written by Pauzan from UIN Alaudin Makassar (2018), with the title "A Semiotic Analysis of the John Wick 1 Film Using Charles Sanders Peirce's Semiotic Theory". This study aimed to explore kind sof signs that are expressed and

to analyse the meaning of three important elements of sign including icon, indexes, and symbol found in the film. This research was descriptive qualitative method using semiotics theory who advocated by Pierce as its theoretical framework. The data for this study were collected from the John Wick 1 film using note taking as its main research instrument. The finding revealed that nine kinds of sign were found in the main film including qualisign, legisign, icon, index, symbol, rheme, decisign and argument. The result of the analysis revealed that the meaning of these three elements of sign could be indeed be interpreted using Pierce's semiotic theory, especially the relationship between their object, representament, and interpretant. The bottle and some glasses in the film, for example were the icon of beer and beer-drinking habit; blood is an index of scar injury; and tall building are a symbol of prosperity of a modern era.

The title of the second research is "A Semiotic Analysis of the Inside Out Film Using Charles Sanders Peirce Model" by Lanwari from Universitas Muhamadiyah Malang in 2020. This research was aimed to explore the kinds of sign which appears in Inside Out film and then analyze it using a Charles Sanders Peirce semiotic model. This research was used a Qualitative method and note taking to collect the data. The researcher also functions as a key of instrument. In Findings, it was revealed that three kinds of sign were found in Inside Out film. Thosesigns were Icon, Index and Symbol. An Icon has a physical resemblance to the signified, the thing being represented. A photograph is a good example as it certainly resembles whatever it depicts. Index is type of sign which resembles to the object, it shows evidence of what's being represented, such as water is a rain index. Symbol is kind of sign that resembles to the object that is shown with law basis, such as traffic light. In concluding, this research is proven to define the meanings of the three sign which appear in Inside Out film.

The title of the last semiotic's research is the title of the last semiotic's research by Eriana from UIN syarif hidayatullah Jakarta, (2015) "Pierce's Semiotics analysis of icon and symbol on perfume advertisement" this research determines which one is the icon and the symbol first from the advertisement, and use it as the data. From the data (icon or symbol), the researcher analyze the object of the icon or the symbol, and finally got the interpretant in order to give the meaning dor the advertisement. The researcher found 29 icons and 23 symbols from the 29 advertisements. From the 29 icons and 23 symbols the researcher got the 29 meaning of the advertisements. Beside the researcher also found that the picture (icon) can be the first aspect that can give the direction to the meaning, then the language which is used in the advertisement (symbol).

Based on the previous related studies above. I am mostly focused on the symbol and the sign that related to the movies they analyse. This research is mostly the same as the

researchers above, using the same theory from Charles Sanders Pierce's theory and try to find the meaning of each sign, symbols, and icons. The difference between my research and other researchers is the object I used in this research is *Lupin (2021)* and the focus is on sign message that the main character gave as a hint.