

## **CHAPTER 2**

### **THEORETICAL FRAMEWORK**

This chapter discusses the framework of the theories which support the understanding of the problems formulated in Chapter 1. The main focus of this chapter describes semiotics, several figures who founded the concept of semiotic theory, describes film, describes moral value. Previous related studies are also added in order to create a research outline theory.

#### **2.1 Definition of Semiotics**

Semiotics Etymologically, the term semiotics comes from the Greek word Semeion, which means sign. The sign itself is said to be something that, based on previously established social conventions, can be considered to represent something else. A sign was originally defined as something that indicates the existence of something else. Terminologically, semiotics can be defined as the science that studies various objects, events, and all cultures as signs. Semiotics can be said to be a scientific discipline that deals with signs, starting with sign systems and the processes involved in the use of signs at the end of the 18th century.

Semiotics is the science of signs or sign systems. This definition then raises the question "Who can differentiate between signs and non-signs?" Before the advent of semiotics, Augustine of Hippo realized that it was difficult to separate "things" from signs. A person can know something and say "something" with the help of signs.

A person replaces "something" with a character adapted to "something". This is the idea of the father of modern semiotics, Charles Sanders Peirce, who tried to return most "things" to "things in themselves", as well as steps to study signs to understand the human mind. And into his world.

But apart from what is accepted as a sign, one can also take without thinking that, for example, the Bible or the Koran can be interpreted and believed

as sacred and symbolic objects. On the other hand, you can also kill using arguments from two books.

Briefly, several conditions exist simultaneously to determine whether “something” is considered a sign. In semiotics, there is no real problem with all “things”, or with the relationships between things or signs. Semiotics does not accept reality without signs because it cannot answer the question of whether or not there is anything under the signs. Semiotically, a non-sign will be read as the meaning of a sign whose content is completely negative (or empty). More than that, semiotics tends to believe everything is a sign and a sign system. In semiotics, all objects also mean that everything is no longer an object or is not an object characteristic of an object.

In general, it is defined as a method that includes all analyzes regarding the content of the text, on the other hand, content analysis is used to describe a special analytical approach. A method that can be used as a guide so that data mining or collection does not become extensive, so that management and drawing conclusions run according to what the researcher expects. This analysis is the main method in the communication science discipline which is used as a method for systematically understanding media content (newspapers, radio, film, television, advertising and public relations materials.)

According to Umberto Eco, etimologically, semiotics comes from the Greek *sema* which means sign. This sign is defined as something that, based on previously established social conventions, can be considered to represent something else. Terminologically, semiotics can be defined as a science that studies a wide range of objects, events, entire cultures as signs (Sobur, 2001: 80)

A sign is a guide to state or make it easier for someone to understand and understand something. Like a siren on a tall building, the siren indicates danger in that place. Apart from that, there are several criteria such as: name (designation), function, role, desires, goals, signals and so on. Building structures, dialogue structures in films that can be considered as signs.

According to Premier (Sobur, 2021:96). Even though sign reflection has a philosophical history that is worthy of appreciation, semiotics in the modern sense originates from a Swiss habasa expert, Ferdinand De Saussure (1857-1913).

The same person at the same time as him was a philosopher from the United States, Charles Sender Pierce (1839-1914) who also developed the science of signs.

Semiotics aims to find out the meanings contained in a sign or interpret these meanings so that we know how the communicator constructs the message. This concept of meaning cannot be separated from certain perspectives or ideological values as well as cultural concepts that are the realm of thought of the society where the symbol was created. The cultural code, which is one of the factors in the construction of meaning in a symbol, is an important aspect for understanding the construction of the message in the sign. This construction of meaning that is formed then becomes the basis for the formation of ideology in a sign. As one of the studies of thought in cultural studies, semiotics of course seeing how culture is the basis for thinking about the formation of the meaning of a sign "Semiotics studies the systems, rules, conventions that allow these signs to have meaning" (Kriyantono, 2007: 261).

Film is also a semiotic research study, made with elements called signs. Films are a second reality of life, by managing stories from personal experiences and story ideas resulting from imagination. Therefore, the signs in the film must be clear so that the message or meaning can be conveyed. Films, which in fact are built with many signs, require a connection or cooperation between these signs. The arrangement of the text in the film is the main focus in forming meaning. The text can take the form of a character or cultural symbols, cultural codes and visual narratives. If the film is not a documentary, it presents a fictional text that gives rise to a (fictional global) world that might exist (Sobur, 2013: 92).

To date, there are at least nine types of semiotics that are common today. The nine types of semiotics include:

1. Analytic semiotics is a semiotic tool that analyzes sign systems. Pierce said semiotics objectifies signs and analyzes them into ideas, objects and meaning. Ideas can be said to be symbols, while meaning is the burden in symbols that refer to certain objects.
2. Descriptive semiotics is semiotics that pays attention to the sign system that can now be experienced, although there are signs that always remain as they are

currently witnessed.

3. Faunal zoo semiotics is semiotics that pays special attention to the depiction system produced by animals. Animals usually produce signs to communicate with each other, but also often produce signs that can be interpreted by humans.

4. Cultural semiotics is semiotics that specifically examines the sign systems that exist in the culture of a particular society. As is known, society as a social creature has a certain cultural system that has been preserved and respected from generation to generation.

5. Narrative semiotics is semiotics that explores systems in narrative in the form of myths and oral narratives (folklore). It is known that myths and oral stories, some of which are highly cultural.

6. Natural semiotics or semiotics which specifically studies the depiction system produced by nature. Like cloudy river water, it means it has rained upstream and the tree leaves have turned yellow and fallen.

7. Normative semiotics is semiotics which specifically discusses systems of depiction created by humans in the form of norms. For example, traffic signs.

8. Social semiotics is semiotics which specifically examines the system of depictions produced by humans in the form of symbols, both symbols in the form of words and symbols in the form of words in units called sentences.

9. Structural semiotics is semiotics that specifically examines sign systems that are manifested through language structures. (Sobur, 2001:100-101).

In semiotics there are important figures who initiated this study. According to Budi Prasetya (2019) in his book entitled "Semiotic Analysis of Film and Communication" there are three important figures in semiotics, these figures are:

1. Ferdinand de Saussure is a figure involved in semiotic studies. This figure who is famous for his semiotic model of signifier and signified introduced the concept of semiotic studies which has made the greatest contribution to scientific studies. Saussure's semiotic analysis model became the basis for the formation of several Roland Barthes analysis models.

2. Roland Barthes absorbed a lot of knowledge and at the same time dedicated his thoughts to the science of semiotics. Barthes called this scientific study semiology. As a French philosopher, Barthes had a study of western thought that was thick with European critical nuances.

3. Charles Sanders Peirce Peirce's semiotic analysis consists of three important aspects and is often called the Triangle of Meaning (Littlejohn, 1998). These three aspects are:

a. Signs are the main concept used as material for analysis, in signs there is meaning as a form of interpretation of the message in question. In simple terms, signs tend to be visual or physical that are perceived by humans.

b. The reference of a sign or object is the social context which in its implementation is used as an aspect of the meaning or that is referred to by the sign.

c. Sign User (Interpretant) is the concept of thinking of the person who uses the sign and reduces it to a certain meaning or meaning that exists in someone's mind about the object that a sign refers to (Kriyantono, 2007:263)

### **2.1.1. Semiotics by Ferdinand de Saussure**

In Ferdinand de Saussure's concept of semiotics or semiology there are four concepts, namely:

#### **1. Significant and Signifie**

The first concept is Signifiant and Signifie, which according to Saussure are components of a sign and their roles cannot be separated from each other. Meaningful or significant are things that remain in our memory, such as sound images, visual images, etc. At the same time, a sign, or also called a sign, is the meaning or impression of the attachment that we have.

From a linguistic perspective, which is the basis of Saussure's semiological

concept, equality can be compared to the word and object "door". The door is basically part of a series of letters, namely p-i-n-t-u, while in an important sense it can be understood as something that connects one room to another. The combination of signifier and signified then forms a sign for a "door", not just an inanimate object used by humans.

## **2. Langue and parole**

Another concept is the aspect of language, which Saussure divides into two parts, namely language and parole. Language is a language system and an abstract system that is used collectively which is agreed upon by all language users, and a guide to language practice in society.

At the same time, speech is the language practices and speech forms of individuals in society at a particular time or moment. Saussure explains that it can be said that language is a social fact and refers to society in language, which also functions as a system that determines the relationship between signifier and signified. The use of language that is understood and applied by individuals in society as a form of speech is then called parole. Individual parole periods may vary as implementation and implementation may vary.

## **3. Synchronic and Diachronic**

Saussure divided the third concept of language research into two, namely synchronic and diachronic. Synchronic is language learning that involves learning a language over a certain period of time, while diachronic is learning a language continuously or throughout the time the language is still being used.

Synchronism is often called descriptive linguistic research because the research involved examines many things in an effort to describe or explain what language is being used at a particular time. Diachronic is a study that is more historical and comparative in nature because it aims to determine the history, changes and structural development of a language over an unlimited period of time.

#### **4. Syntagmatic and associative / Paradigmatic**

Saussure's final semiological concept is the concept of relationships between elements, which are divided into syntagmatic and associative, or paradigmatic. Syntagmatics explains the relationship between elements in the concept of regular and orderly language. At the same time, the association/paradigm relationship explains speech elements that are not found in the speech in question, which are present in the language but not in the sentence structure.

This syntagmatic and paradigmatic relationship is reflected in the language structure in the sentences we use every day, including Indonesian sentences. If a sentence has a syntagmatic relationship, it can be seen that each word in the same sentence has a unified meaning and relationship. Paradigmatic relations simultaneously show the unity of meaning and relationships between individual sentences that are not visible when looking at one sentence alone. We often take Indonesian language lessons about sentence elements in the form of subjects, predicates, objects and adverbs (SPOK); but in fact not all sentences always have these elements, right? Semiological studies state that if a sentence has complete SPOK elements and has a unified meaning from the combination of these elements in such a way that it cannot be replaced by other elements because it can change the meaning, then the sentence has a syntagmatic relationship.

On the other hand, if a sentence does not have a complete SPOK structure and one of its elements can be replaced with another word without changing its meaning, then the sentence has a paradigmatic relationship..

## 2.2. Film

Film is a mass communication tool that emerged at the end of the 19th century. In highly flammable celluloid materials, even cigarette ash splashes. As time goes by, experts compete to perfect films to make them safer, easier to produce and enjoyable to watch. (Effendy, 2009:10)

Film is a highly effective medium for conveying messages to audiences. Various messages are conveyed in films, with the aim of ensuring that the audience understands the message being presented.

The genre of a film refers to its classification based on shared characteristics, themes, and stylistic elements. "Raya and The Last Dragon" falls primarily into the following genres:

- a. **Animation:** It is an animated film, utilizing computer-generated imagery (CGI) to create its characters, settings, and action sequences.
- b. **Adventure:** The film is characterized by its adventurous storyline, where the protagonist embarks on a quest to save their world, facing challenges and encountering various obstacles along the way.
- c. **Fantasy:** It features elements of fantasy, including mythical creatures (like dragons), magical artifacts (the dragon gem), and a fictional world (Kumandra) with its own lore and history.
- d. **Family:** It is suitable for family viewing, appealing to both children and adults with its themes of courage, unity, and friendship.

While these are the primary genres that "Raya and The Last Dragon" fits into, it also incorporates elements of action, drama, and cultural storytelling inspired by Southeast Asian themes and aesthetics.

Film has become an audio-visual communication medium that is often enjoyed by people of all ages and social backgrounds. The strength and ability of films to reach many social segments has led experts to believe that films have the potential to influence audiences. (Sobur, 2004: 127)

According to Van Zoest, films are built on signs alone. These signs include various sign systems that work well together to achieve the desired effect. In contrast to static photography, a series of images in film creates an



image and a system of signification. In the film, iconic signs are used, namely signs that describe something. The characteristic of film images is their similarity to the reality they refer to. Dynamic images in films are iconic for the reality they identify. (Sobur, 2009: 128)

There are three very important themes of message meaning in the history of film development. The first theme is the use of film themes as a propaganda tool. Efforts to blend message development with entertainment have long been applied in literature and drama. The second theme is the hidden and implied ideological elements in many general entertainment films. Meanwhile, the final theme is education, where films have the ability to deliver unique messages. (Mulyana, 2005:56)

The meaning of the message in a film is something that the creator wants to convey through the content of the film to the audience so that it can influence them shape the character of society to be better in behavior. However, sometimes the meaning of the expected message is not appropriate or is only close to what the filmmakers want in conveying it to the audience. (Hilmawan Pratista, 2008:27)

According to McQuail (1994) in his book *Mass Communication Theory*, the meaning of messages in films has three components, namely meaning, symbols used to convey meaning, and the form of message organization. Meaning is an expression conveyed in a film that can actually try to change the attitude and behavior of the communicant. The most important symbols are words (language), which can represent objects (things), ideas and feelings, both in speech (conversation, interview, discussion, lecture and so on), as well as through music, painting, sculpture, dance, film and so on. The forms of messages include:

1. **Informative** : Provide information and then draw your own conclusions. In certain situations informative messages are more successful than persuasive messages.

2. **Persuasive** : Contains persuasion, seduction, namely arousing human

understanding and awareness that what we convey will bring about a change in attitude, but this change is of one's own will.

3. **Coercive** : Namely force, a well-known form of coercive message delivery is agitation, namely pressure that creates inner stress and fear among all levels of the public. Coercive can take the form of orders, instructions and so on. (McQuail, 1994:90)

### 2.3. Moral Value

Moral value is the communication process is a fundamental process for humans in general as social creatures. This process can be described with a message, the message is the overall picture in communication of what is conveyed by the communicator to the communicant with statements as guidance, thoughts and feelings in the form of information, ideas, complaints, beliefs, appeals, suggestions, and so on. (Effendy, 2002: 6).

This statement is conveyed by symbols, generally using language. It is said that generally using a language, there are other symbols used, including: body movements, color images and so on. Because language is a general basis for showing someone's statement about something, whether it is happening now or in the past. With this message, the communicant can interpret what is communicated by the communicator with the core message (theme) which becomes the guide in efforts to change the attitude and behavior of the communicant. The message can be informative, persuasive and coercive (Widjaja, 2008: 14-15).

The word moral comes from the Latin "mores" ,, "mores" comes from the word "mos" which means morality, character or behavior. In general, morals are values or norms that serve as a reference for individuals or other groups to regulate their behavior. So if someone thinks that they are immoral, what is meant by this word is that the person's actions violate the immorality of the ethical values and norms that apply in the life of society or a community (Rini Darmastuti, 2007: 46).

So that morals can be interpreted as teachings about the good and bad of actions and behavior and as teachings of decency. It can be concluded that morals are the same in nature as decency, that which contains teachings about whether an action is good or bad whether it is intentional or unintentional. Providing an assessment of actions can be called providing an ethical or moral assessment (Burhanuddin Salam, 2000: 2).

The moral values contained in stories or films are intended as suggestions related to practical moral teachings. What can be interpreted through the stories and films concerned by the audience and the audience are related to life issues, such as attitudes, behavior, manners in the surrounding environment and so on.

Every literary work, whether in the form of a film or other literary work, always offers a moral message contained therein and in terms of the story or plot. Of course, there are many types of moral messages depicted in literary works such as films. The type and form of the moral message will depend on the wishes, beliefs and interests of the author or creator (Nurgiyantoro, 2002: 323).

This research focuses on animated films with the type of research being the entire scene contained in the Walt Disney animated film entitled "Raya and the Last Dragon" which is studied, which is related to the forms of conveying moral messages. To facilitate research, indicators for research have been determined, namely:

- **Morals in Human Relations with God**

This indicator or one of the categorizations states that basically humans are religious, always in contact with the creator, so this is what is called humans must always be in contact with God.

Indicators of morals in humans' relationship with God are: Gratitude, Trust in God, Prayer, and Obedience to God.

### • **Morals in Human Relations with the Other**

Basically, humans dedicate themselves as social creatures where individuals need other individuals in their lives. Humans are also individuals who yearn for desires physically and mentally, which is why they live side by side and establish friendship with other humans.

Indicators of morals in human relationships with other humans are: Love, Willing to sacrifice, Kinship, Caring, Deliberation, Mutual cooperation, and Help.

### • **Morals in Human Relations with Themselves**

It can be interpreted that humans always want to be the best in their lives and believe in themselves without always having to depend on other people.

Indicators of the moral relationship between humans and themselves are: Fear, honesty, patience, death, longing, selfishness, hard work, learning, courage, ingenuity, self-esteem, pain, pride, doubt and disappointment.

## **2.4. Previous Related Study**

To support this research, there are several previous studies that have similarities and differences with this research. With this research, I can prove that there is research that uses the same theory and approach with different literature objects.

The first related study was a thesis written by Fatin Afiqoh (2024) with the title "A SEMIOTICS ANALYSIS IN THE MUSIC VIDEO "PERFECT BLUES BY HANNAH BAHNG (2023)". This research aims to determine the message conveyed by verbal and visual signs in the MUSIC VIDEO "PERFECT BLUES" BY HANNAH BAHNG (2023).

Research results from the video reveal that the challenges in life from adolescence to adulthood are like searching for identity, a stagnant life, striving for perfection, facing weakness, instability, pressure, and other life challenges that

are complicated but still faced by Hannah Bahng with a response of pretending calm. Qualitative methods are used in this dissertation. The data source is taken from Hannah Bahng's YouTube channel. The semiotic theory put forward by Saussure (2011) and Barthes (1967) is used in this dissertation. The research results show that there are three findings or research results that can be taken from data analysis: First, each sense has verbal signs that have connotational and denotational meanings. Second, even a scene without verbal signs can convey important messages to readers because the visual signs displayed display various images with different meanings according to the scene of the context.

The difference between my research and previous research lies in the research object used. In the research conducted by Fatin Afiqoh, music videos were used, while the object of my research was the film "Raya and The Last Dragon". My research focuses on semiotic analysis in the film "Raya and The Last Dragon", while Fatin Afiqoh took data from the music video "Perfect Blues" music video by Hannah Bahng. In addition, my research focuses on finding the meaning of verbal signs (scenes) and visual signs (location, expression, gesture) using Barthes' semiotic model. plays a role in creating an emotional atmosphere and influencing the audience's interpretation.