

CHAPTER II

REVIEW OF LITERATURE

B.1 Theoretical Framework

B.1.1 Semiotics

Alex Sobur, in his book *Analysis of Media Texts*, states that modern semiotics has two fathers: Charles Sanders Peirce (1834–1914) and Ferdinand de Saussure (1857–1913). Although the two had almost the same life span and could have met each other, the fact is they did not know each other. Semiotic was first developed and widely used in the study of sign system. Another name for semiotics is semiology. Etymologically, semiotic comes from the Greek, *semeion* which mean is sign and according to terminology, semiotic is a science that examines a variety of objects, situations, and all culture as signs (Eco, 1979) in (Sobur, 2001). According to (Eco, 1976), everything can be a sign if it generates and conveys meanings. Literature expert Teew (1984:6) defines semiotics as an act of communication and refines it into a literary model that accounts for all essential factors and aspects for understanding literary phenomena as a unique means of communication in any society.

Semiotics is a relatively new branch of science; the use of signs and everything connected with them was studied more systematically in the twentieth century. Aart van Zoest defines semiotics as the study of signs and all that is related to them: how they function, their relationship with other signs, their transmission, and their reception by those who use them. Signs also include both

physical existing and non-existing objects as long as the objects have meanings. According to the decision made by the international committee in Paris in January 1969, the name Semiotics is used. The Association for Semiotics Studies approved this decision at its first conference in 1974. Semiotics is the study of signs and everything linked to them, including how they work, how they interact with other signs, how they are transmitted and received by people who use them. Semiotic is the study of the structures, procedures and conventions that provide meaning to these signs. Semiotics was first developed and widely used in the study of sign systems. Semiotics goes out into the communication process. That is, every process of communication can be thought of as messages sent and received through different signs and social codes. Therefore, every expression including music, fashion, art, literature, even advertising can be analyzed as a sign system. According to Sobur, by analyzing the signs include in a text, we can learn the emotional feelings and thoughts of the researcher, both denotatively, connotatively, and even mythologically.

The term social semiotics cannot be separated from language and society (Mehavesh, 2014). Language is used by humans to interact and its function as social semiotics. A person becomes part of society through the use of language, and the social environment is built by culture. Leeuwen argues that by studying the potential of semiotics, there are several goals to be achieved. Basically, semiotic analysis is an attempt to discern something "strange", something that is further questioned when we read or hear a text or narrative. Analysis is paradigmatic, in the sense of trying to find meaning, including from things hidden

beneath a text. There are three famous theories of Semiotics, they are the theories of Ferdinand De Saussure, Charles Sanders Peirce, and Roland Gérard Barthes. This study uses two semiotic theories, they are Charles Sander Peirce and Roland Barthes theories.

B.1.2 Peirce's Semiotic Theory

The term "semiotics" was first coined by American philosopher Charles Sanders Peirce. He equated semiotics and logic. Peirce developed semiotics in conjunction with the philosophy of pragmatism. Through his book *How to Make Our Ideas Clear*, defined semiotics as "the formal doctrine of signs". Peirce proposed the word "semiotic" (which had actually been used by the German philosopher Lambert in the 18th century) as a synonym for the word "logic". According to Peirce, logic must study how people reason. That reasoning, according to the basic hypothesis of Peirce's theory, is done through signs. Peirce also said repeatedly that a sign is what represents something to someone. For Peirce, developing a theory of signs as a whole is the center of philosophical and intellectual concern.

The importance of semiotics for Peirce is wide ranging. The semiotics theory developed by Charles Sanders Peirce is a crucial aspect. Peirce gives the structural description of all signification systems known as semiotics as a totality. Peirce also argued that the meaning of a sign is gradual. There is a first stage, which is when the sign is recognized in principle at an early stage. Firstness is existence as it is without reference to anything else—the existence of potential possibilities.

Then comes the second stage (secondness), when the sign is interpreted individually, and then the third stage (thirdness), when the sign is interpreted permanently as a convention. The concept of these three stages is important to understand because, in a culture, the level of sign understanding is not the same for all members of that culture. Peirce wanted to identify the basic components of a sign and reassemble them into a single structure. For Peirce, a sign is not only representative but also interpretive. Peirce's theory of signs shows the meaning of signs as a cognitive process, not a structure.

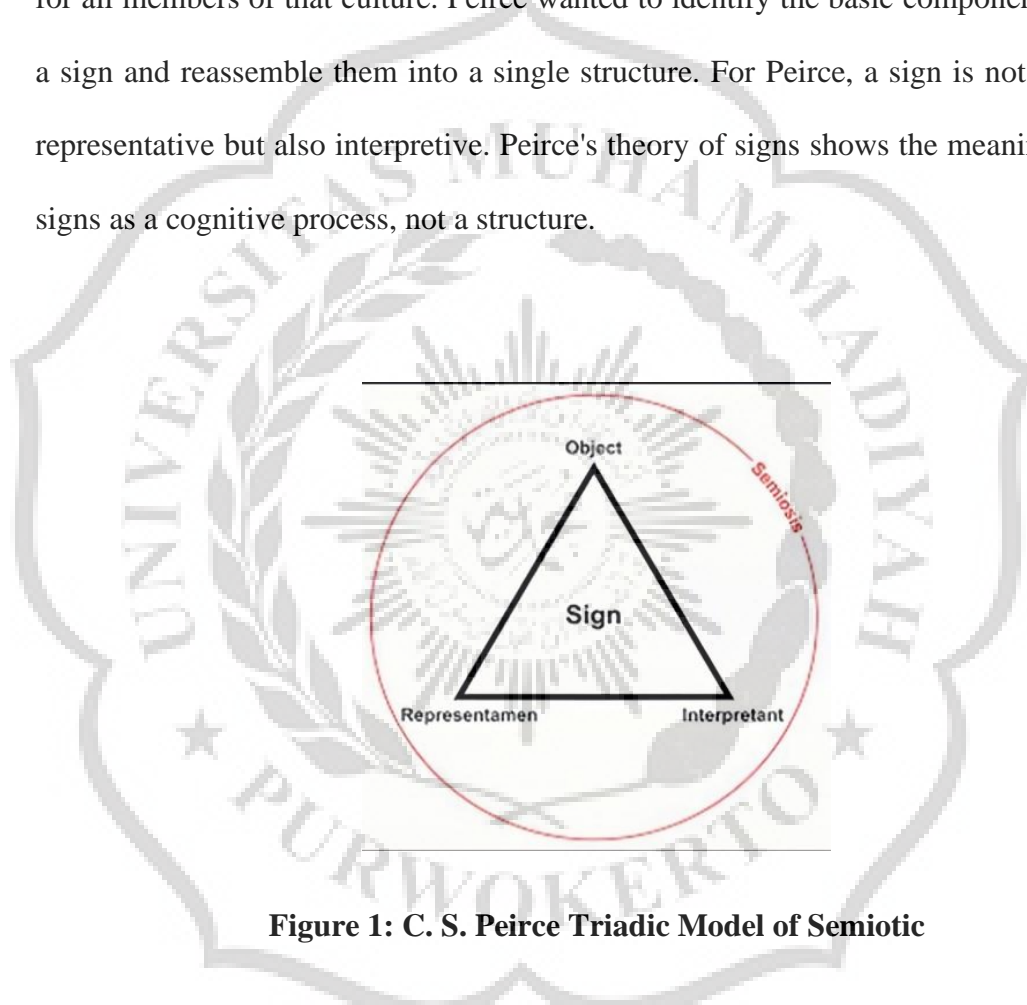


Figure 1: C. S. Peirce Triadic Model of Semiotic

The first element of the sign or representation has a genuine triadic relationship with the second element, known as its Object, such that it can predict how the third element, known as its interpretation, assumes the same triadic relationship to its Object in which it stands itself to the same Object. Viewed from

the point of view of a representament which is purely logical possibilities, Peirce in (Budiman, 2011: 77) distinguishes signs as:

1. Qualisign is a sign that is marked based on its features, or in other words, a sign is evaluated based on its quality. For example, white is holy and clean, roses are beautiful and dangerous.
2. Sinsign is a sign that shows reality in its appearance; in other words, a sign is evaluated according to how it actually appears. For example, laughing is a symbol of happiness.
3. Legisign is a sign that is made possible by a rule, code, or regulation. For example, a red light at a traffic sign, indicate that drivers must stop (regulation), shows what people may or may not do.

Based on how the representament and the object are related, Peirce divides signs into icons, indexes and symbols:

1. Icon is a sign that has a similarity relationship with the reference, For example, portraits and maps.
2. Index is a sign that shows the presence of an object and has causality to the reference, for example, smoke is an index of the presence of fire.
3. Symbol is a sign that connected with the object represented by it is common or accepted by society, for example, the movement of the eyes or fingers (eyes blinking, hand waving or thumbs up) are symbols (Mudjiono, 2011).

The interpretant is the interaction between mind and its object, consist of rheme, dicent, and argument:

1. Rheme is a sign whose signifier related to the interpreter ability to understand the signified object, which allows a variety of interpretation based on his/her own choice (multiple interpretations). For example, a person with red eyes may have eye pain, sleepiness, irritation or just awake. This person red eyes are a sign, and we may interpret the sign to explain why they are red.
2. Dicent is a sign that conveys information about the signified in line with reality. For instance, if we commonly see airplanes flying low, that is an indication that the location is close to the airport (not many interpretations).
3. Argument is a sign which signifier is not an object but rather a rule, an argument makes a sign that we know does not relate to an object but instead to a rule. For instance, if we see a sign at a gas station, our focus will rarely be on cigarettes (a real thing), but rather on the rule that states smoking is prohibited at gas station due to the dangers involved.

As qualisign, icon, or rheme we concentrate on the sign as qualitative, as colored by period of time, as embodying a potential similarity, or as potentially a component of speech. As a sinsign, index, or dicent, we perceive it as an individual existing in connection or responding to another object and a potential proposition. As legisign, symbolm or argument, we interpret the sign to something

about a norm or tradition; as Peirce once said, “every symbol is a legisign”, as it reflects its object by virtue of some convention.

B.1.3 Barthes’s Semiotic Theory

Barthes is known as a structuralist thinker who is keen to practice Saussurean linguistic and semiotic models. He is a French intellectual and literary critic who applies structuralism and semiotics to literary studies. According to Barthes, semiotics is a science that is used to interpret a sign, in which language is also an arrangement of signs that have a certain message from society. Semiotics, or, in terms of Barthes' semiology, basically seeks to study how humanity makes sense of things. Interpreting (to signify) in this case should not be confused with communicating (to communicate). Meaning implies that objects not only carry information but also constitute a structured system of signs (Barthes, 1988; 179 in Kurniawan, 2001).

Signs here can also be in the form of songs, dialogues, musical notes, logos, pictures, facial expressions, to gestures. Barthes' uses the term orders of signification. The first order of signification is denotation. While the connotation is the second order of signification. Barthes' sees signification as a total process with a structured arrangement. Signification is not limited to language but also exists in things that are not language. According to Sobur (2016: 69), Barthes made a very significant contribution to perfecting Saussure's semiological theory, which stops at marking at the denotative level. In the end, Barthes considers social life itself as a form of signification. In other words, social life, in whatever form,

is also a separate sign system. Barthes' analysis is divided into several stages of analysis, namely denotation, connotation, and myth.

1. Denotation refers to what common sense or people believe, the observed meaning of a sign (Fiske, 2012). Denotation is commonly considered to signify anything literally, to indicate something "real"; occasionally, it is even confused with references. The process of using language in a way that is consistent with what is said is known as signification, which is also known as denotation. Denotative meaning is also referred to by several other terms such as denotational meaning, cognitive meaning, conceptual meaning, ideational meaning, referential meaning, or proportional meaning.

Denotation in Barthes' view is the first level whose meaning is closed (Vera, 2014). Things that we take for granted and that appear natural to us are referred to as denotations. Stated differently, denotation is also known as conceptual meaning, meaning based on sense observations—that is, sight, smell, hearing, feeling, and all other aspects of factual information—and it needs to be objective. In short, denotation is the interaction between the signifier and the signified in a sign, and between the sign and the referent in external reality. Denotation is explained as the meaning of a sign that is definitional, literal, clear, or "common sense."

2. Connotation is the term used to explain the relationship that occurs between a sign and the user's feelings or emotions, as well as their cultural values. This happens when interpretation shifts toward subjective or, at the very least,

intersubjective thinking, i.e., when the interpretant is equally impacted by the interpreter and the actual object or sign (Fiske, 2014). Charles (2016: 100) stated that the meaning of connotation is the value of positive, negative, or neutral feelings. He further explained that in the connotative meaning, there is an element of someone's taste and opinion about a sign. Connotative meanings arise as a result of our emotional associations with the words we say or hear. One of the important semiotic areas occupied by Roland Barthes in his study of signs is the role of the reader. Connotation, although it is the true nature of the sign, requires the active participation of the reader in order to function.

Barthes extensively reviews what is often referred to as the second level of meaning system, which is built upon other systems that have existed before. Connotational meaning, emotive meaning, and evaluative meaning are other names for connotative meaning. Connotative meaning partly arises from the speaker's desire to discover the listener's feelings of agreement, disapproval, pleasure, and unhappiness. However, the words used indicate that the speaker also feels the same way. It is a sign whose signifier has an openness of meaning or meaning that is implicit, indirect, and uncertain, meaning that it is open to new interpretations (Vera, 2014). In short, Connotation is the interaction that occurs when a sign interacts with readers' or users' feelings or emotions as well as their cultural values. Meaning turns into "intersubjective" or "subjective". The term connotation refers to signs that have socio-cultural and personal associations.

3. Barthes is not only limited to understanding the process of sign, but he also sees another aspect of sign, namely the "myth" that shapes a society. Fiske (Sobur, 2015: 128) divides myths into two categories: primitive myths, which discuss superstitions, life and death, gods, and so on; and contemporary myths, which discuss social and cultural life, such as masculinity, femininity, success, and knowledge. Barthes' perspective on this myth is one of the hallmarks of his semiology, which opens up a new realm of semiology, namely further digging from sign to uncover the myths that work in the daily reality of society.

According to Barthes, myth is a development of connotations that have been long established in society. Myth in this case does not refer to superstitious or unreasonable things but rather to a person's type of speech in society. In his practical form, Barthes tries to dismantle modern myths of society through various cultural studies. Barthes explains that the second way in which signs work in the second order is through myth. Myth is a story in which a culture explains or understands some aspect of reality or nature. Barthes argues that myth is a language, then myth is a communication system and myth is a message. For Barthes, myth is a way of thinking about something, a way of understanding it. Barthes sees myth as a chain of related concepts. If connotation is the signifier meaning of the second order, myth is the signified meaning of the second order (Vera, 2014:28).

1. Signifier	2. Signified
3. Denotative Sign	
4. Connotative Signifier	5. Connotative Signified
6. Connotative Sign	

Tabel 1. Roland Barthes Semiotic Theory

From Roland Barthes' map, it can be seen that the denotative sign consists of a marker (1) and a signified (2). However, at the same time, denotative signs are also connotative markers (4). So, in Barthes's concept, the connotative sign does not only have an additional meaning but also contains both parts of the denotative sign that underlies its existence.

B.1.4 Movie Poster

A movie poster is a poster used to promote and advertise a movie primarily to persuade paying customers to a theater to view it. According to Sabri (in Musfiqon, 2012: 85), a poster is an image used to convey notifications, warnings, or enticements, usually containing pictures. Posters are one of the media used to convey messages to readers. In the case of films, posters are a visual communication media that can convey information to potential viewers about the general description of a film. Studios often print several posters of varying sizes and content for various domestic and international markets. They usually contain pictures with text. These days, posters frequently have printed images of the primary actors. Pictures were far less common than illustrations before the 1980s.

Movie posters typically have the title of the film in all caps, along with the name of the lead actor. It may also include a tagline, director name, character name, release date and other pertinent details to inform potential viewers about the movie. Movie posters are often displayed inside and outside theaters, and elsewhere on the street or in shops.

Since the first public movie exhibitions, movie posters have been used. Originally, these were just signs outside the theater or hall that listed the schedule of (short) films that would be screened. They started displaying graphics of cinema scenes in the early 1900s, or groups of images overlaid on top of one another. A scene or even the concept of a movie has been artistically interpreted in a variety of artistic approaches on other posters.

B.1.5 The Walt Disney Company

Originally known as Disney Brothers Cartoon Studio, with Walt Disney and his brother Roy as equal partners, the company soon changed its name, at Roy's suggestion, to Walt Disney Studio. Disney is one of the world's leading entertainment companies. The company, also known as The Walt Disney Company, cannot be separated from the role of its founder, Walt Disney, in starting his career. Walt's career first began on October 16, 1923 when he signed a contract with M. J. Winkler for his first production, Alice Comedies. Basically, this large company was not only founded by Walt Disney alone but together with his brother Roy O. Disney who contributed to the development of Disney.

Disney's success with animated films continued in 1994 with *The Lion King*, which soon became one of the highest grossing films of all time. It was followed by *Pocahontas* in 1995, *The Hunchback of Notre Dame* in 1996, *Hercules* in 1997, *Mulan* in 1998, *Tarzan* in 1999, and then *Fantasia*/2000 at the turn of the century. *Toy Story* pioneered computer animation techniques, and was followed by successful sequels. Disney also continued its strong presence in children's animated programs for television and achieved success with animated feature sequels released directly to the video market.

The researcher is interested in chooses movie posters for this analysis. This research analyze about movie posters from Walt Disney. It can be seen from the description below:



Figure 2: Turning Red Movie Poster

Turning Red tells the dilemma of Mei Lee who requires herself to be an obedient child to her parents, but on the other hand she has to face the changes in the transition from childhood to adolescence because she can change into a red panda when she is feeling very strong emotions. This change was then known by her parents by stating that Mei Lee had a mystical connection with the red panda. Mei Lee, who was originally a confident child, is now unable to accept the fact that she is a monster. Even though Mei Lee finds it difficult to accept the fact that she is a big red panda monster, her friends still accept Mei Lee as she is, so that Mei Lee can regain confidence and accept herself completely.



Figure 3: Frozen Movie Poster

Frozen, Elsa is the Queen of Arendelle, born with powers of ice and snow. Throughout most of her youth, Elsa was afraid of her own strength. Hence, she closed herself off from the outside world to defend her kingdom and family.

Eventually, a curse brought on by Elsa's fear will drive Arendelle into continuous winter. But thanks to Anna's devotion, Elsa was able to master her abilities and live in harmony with her people while gaining renewed confidence. It is known that Elsa is a complex character with good will, but also has flaws in her personality, which caused conflict in Frozen.

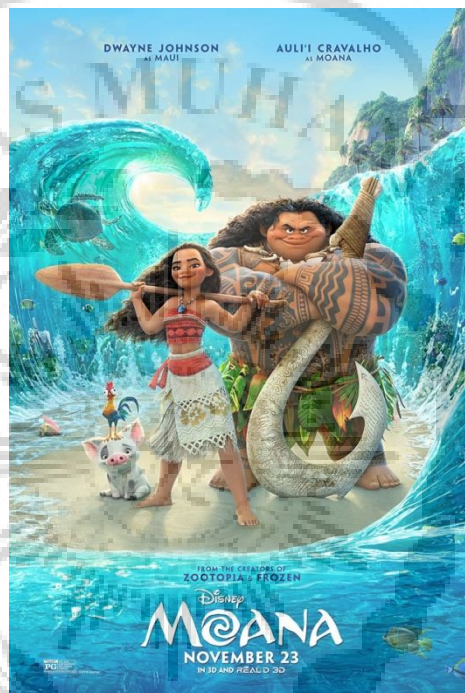


Figure 4: Moana Movie Poster

Moana tells the story of Moana Waialiki life, a teenage adventurer sailing with a daring mission to save her people. Since childhood, Moana has always been interested in the ocean, but her parents, especially her father, the chief of the Tui Waialiki tribe, never tire of forbidding her to approach the sea and go outside her island. When her village was attacked by darkness, Moana had to cross a wide and dangerous sea to invite Maui, a demigod, to return the heart of the island goddess Te Fiti, which was stolen by Maui thousands of years ago. Together, they

sail across the open ocean on an action-packed voyage and face huge monsters. Along the way, Moana fulfills an ancient quest for her ancestors and discovers the one thing she has always searched for: her own identity.

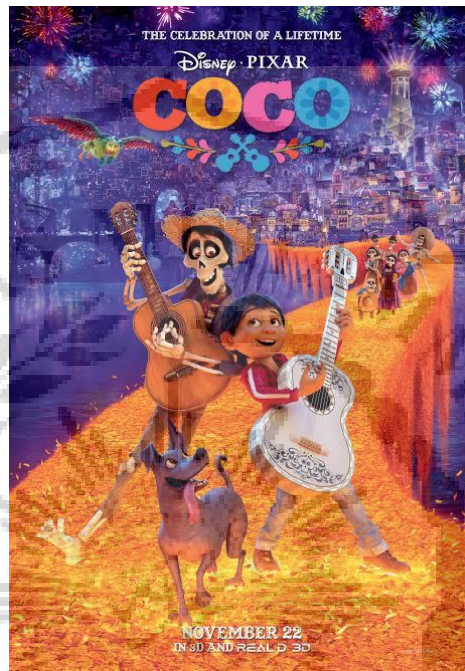


Figure 5: Coco Movie Poster

Coco is an animated film inspired by the El Dias Los Muertos festival. The El Dias Los Muertos Festival is a festival where death is something to celebrate, what is celebrated is the memory of those who have passed away. Narrated the life story of a 12 year old boy named Miguel Rivera. Miguel was raised following his family's custom, namely as a shoemaker who hates music. However, the desire of a musician is reborn and flows in Miguel's blood which makes Miguel get lost in spirit world and must get a blessing from a deceased family member to be able to return to the human in just one day. Miguel's goal is none other than to find his

great-grandfather, a famous musician who has died, so that Miguel gets the blessing to be able to return to the human world.



Figure 6: Encanto Movie Poster

Encanto tells the story of a large family named "Madrigal" who lives in the mountainous region of Colombia, to be precise in a magical city called Encanto which is filled with stunning colors and wonders for all the people who live there. The Madrigal family gets a miracle from Encanto in the form of special powers for all members for this family, except for Mirabel who is the main character in this film. The theme of the story raised in this film is the conflict of the Madrigal family which experienced destruction and division due to the demands and burdens of the special power they have. However, this can be overcome and reunited by Mirabel who is the only member of the family who has no powers.



Figure 7: Strange World Movie Poster

Strange World, the movie introduces the legendary family of explorers, the Clades, as they attempt to navigate treacherous uncharted lands with a diverse crew that includes quirky blobs, three-legged dogs, beasts, and voracious creatures. Inspired by the classic adventure story, 'Strange World' is an original animated adventure/comedy about three generations of the Clade family as they overcome their differences while exploring a world that is strange, wonderful, and often contradictory.

B.2 Review of Related Research

Research about have been done by some researcher. There are some supportive writings which have similar subject, concept, theory, or the topic and issue.

The research entitled "Verbal and Non – Verbal Signs of “Moana” Movie Poster" conducted by Putu (2019) it's from English Departement, Faculty of Arts, Udayana University. This study main objective was to analyze verbal and non verbal signs in “Moana” movie poster and the meaning of those sign. The aim is to indicate verbal and non-verbal signs found on the "Moana" movie poster. Apart from that, it also aims to explain the meaning of the verbal and non-verbal signs found on the film poster. The data were collected using documentation method and use descriptive and qualitative analysis. This study use some theories such as, semiotic proposed by Saussure, verbal and non verbal sign by Dyer, and supported with the theory of color terms by Wierzbicka, and theory of color meaning by Eisman. As a result of this study, the researcher discovered that non-verbal sign include shape, appearance, manner, activity, background, and color, while verbal sign include the movie’s title, release date, quality, information about the actor and actresses who voice over the movie, and details about the soundtrack.

Diva et al. (2020) in their research entitled “Semiotic Analysis on *Keine Wildtiere Im Zirkus* Advertisement posters” analyzed the semiotic approach in the advertisement poster. They analyzed an anti-animal exploitation on circuses

campaign poster using Stöckl and Peirce's theory of semiotics. They used descriptive research to understand the relationship between text and images in conveying messages and analyze the image elements based Peirce's trichotomy theory. This research aims to show the relationship between text elements and image elements using Stöckl's type of image relationship theory. The result is they found 3 sign which were 10 icons, 7 indexes and 10 symbols from three campaign poster that were analyzed.

Annisa (2013) in her research entitled "A Semiotic Analysis on Movie Posters of Harry Potter and the Deathly Hallows" used Chandler and Peirce's theory to analyzed the research and focused on identifying the signs in movie poster. She conducted the research uses qualitative method. She concentrated on seven movie posters from "Harry Potter and The Deathly Hallows". The result is she found out that all of the movie posters mostly used symbols rather than icon and index.

Veronica (2022) in her research entitled "Verbal and Non-Verbal Signs in Soul Movie Posters through The Semiotic Approach of Roland Barthes" analyze signs through the verbal and non-verbal signs. She used Barthes's theory to analyze two movie poster entitled "Soul" collected from the internet. She conducted the research uses qualitative method. The researcher conclude that there are 16 kinds of sign were found in the "Soul" movie poster, there are 6 verbal signs, 9 non-verbal signs, and 1 myth.

Moreover, Suciyanto (2016) in his research entitled "Semiotic Analysis of GreenPeace Campaign Poster in Climate Change Series" analyzed the semiotic approach based on Peirce's theory. The researcher used qualitative research to analyze the meaning of the linguistic signs and investigate its semiosis process using the triangle semiosis process of Peirce's theory. As the result, from twelve campaign poster he found out there are two signs which are icon and symbol.

According to an explanation presented, semiotic analysis is an interesting approach for analyzed. It covers a wide range of topics with data and theories. Peirce's theory is used in this research to categorize various types of signs and Barthes's theory to explain the meaning of the signs. This research differs from the earlier research. From the earlier research most of the research only used one theory, meanwhile this research uses two theory to analyses the type and the meaning of the signs. The researcher choose six movie poster because, from 10 popular movies on Disney+ there are only six movies from Walt Disney, and the researcher only examine posters from Walt Disney. The icons, indexes, symbols, connotative, and denotative are all analyzed by the researcher used semiotics approach.