



SEMIOTICS ANALYSIS FILM 27 STEPS OF MAY

Aletia Beata¹
Dr. Imam Nuraryo, S.Sos., M.A.²

¹Communication Study Program, Institut Bisnis dan Informatika Kwik Kian Gie, Jakarta, Indonesia 14350. E-mail: 63150397@student.kwikkiangie.ac.id (example)

Abstract

In film, semiotics can be used to convey meaning and the audience is expected to understand it. Researchers analyzed 27 Steps of May film using Roland Barthes's semiotics theory which classifies semiotics into denotation, connotation, and myth to analyze the nonverbal communication depicted in this film. The research method used in this study is a qualitative method. Researchers conducted a semiotic analysis by observing and studying literature on the film 27 Steps of May. The result of the research is that the film 27 Steps of May in a denotation sense, describe the beginning of the cause of May and Bapak's trauma. The connotation means that May and Bapak carry out their routines as a form of coping mechanism to survive, assisted by Pesulap and Kurir. The meaning of the myth is how you feel like you have failed as a parent who takes care of your child, the trauma phases, and May's form of forgiving herself and Bapak.

Keywords:

Roland Barthes semiotic theory, mass communication, nonverbal communication, film

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Corresponding Author:

Aletia Beata

Dr. Imam Nuraryo, S.Sos., M.A.

Email:

63150397@student.kwikkiangie.ac.id

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INTRODUCTION

Everyone who lives in society is involved in communication. The word communication comes from “communicatio” (latin) which means notification or exchange of thoughts. In general, the notion of communication is the process of sending and receiving messages or news between two or more individuals in an effective manner so that the intended message can be understood. Communication in a general sense can be seen from two aspects, namely etymologically and terminologically.

Etymologically, the term communication comes from the Latin “communicatio” and this word comes from the word “communis”. The meaning of “communis” here is the same meaning about something. Communication takes place when between the people involved there is a common meaning about something that is being communicated. The relationship between these people is communicative.

Terminologically, communication means the process of delivering a statement by one person to another. The communication referred to here is human communication (human communication) or what is commonly called social communication (social communication) which means that this communication only occurs in human beings in a society that is formed from at least 2 people who are interconnected with communication as the link.

Paradigmatic communication means that communication contains a specific purpose, that is something is done orally, face-to-face, or through the media, be it mass media such as newspapers, radio, television, or films; as well as non-mass media such as letters, telephones, bulletin boards, posters, banners, and so on. Communication in a paradigmatic sense is intentional or contains goals so it must be done with planning.

Humans communicate in various ways. Starting from interpersonal communication, interpersonal communication, group communication, public communication, to mass communication. Mass communication is communication addressed to a wide audience or the general public with a heterogeneous nature of communication. Mass communication can occur by using a variety of mass media as a means to support the communication.

Mass communication exists not only to achieve one goal, especially with the various evolutions that have occurred, but also has an increasing role in social life. There are seven functions of mass communication, such as supervision, communication, sensationalization, entertainment, transmission or dissemination, mobilization, and validation.

Film comes from the word cinematographie which means cinema (motion), tho or phytos (light) and graphie or graph (writing, pictures, images). So film means painting motion with light. Another definition of film is the creation of a work of art that has several elements of art, such as fine art, photography, architecture, dance, theater, music, pantomime, and novels.

From the above understanding, film can be more specifically categorized as a mass communication medium. As a form of mass communication media, film is used not only as a medium that reflects reality, but also shapes reality. Films have the capacity to convey the same message simultaneously and have various targets from religion, ethnicity, status, age, and place of residence.

Film is considered a powerful medium of communication to audiences because of its audio-visual nature so that it can convey messages to audiences using images and sounds that can tell a lot in a short time. With films, the audience seems to participate in the time and events in the film and can even influence the audience.

Nonverbal communication includes all physical nonverbal cues that convey emotional states and complement verbal messages. Human nonverbal communication involves many different parts of the body and the communicator may or may not be aware of it. Some forms of nonverbal communication such as a handshake or head nod are conscious actions intended to communicate something on purpose. While voices tremble, nervous hands communicate something unconsciously.

Understanding the different types of nonverbal communication is important for controlling the messages that are communicated and for decoding the emotional state of others. The reasons why it is important to understand nonverbal cues such as, to show interest or interest in what the other person is saying, to convey special meanings to avoid miscommunication, to build connection and trust, and to show genuine feelings to the other person.

Nonverbal communication includes vocal elements which are referred to as paralanguage and includes tone, volume, speed, and non-vocal elements which are usually referred to as body language and include gestures, facial expressions, and eye contact. Elements of nonverbal communication in films can be found in various forms such as, environment, physical characteristics, gestures, and touch.

Each of these nonverbal communication elements has the purpose of gaining emotion, influence and/or persuading the audience. The purpose of a film is to bring a written story to life in its authenticity and purity. Filmmakers make calculated decisions about how each element of nonverbal communication in the film will be presented to the audience in order to prioritize the experience of the audience.

Film semiotics is the study of sign processes, or semiosis. As well as any form of activity, behavior, or process that involves signs. Semiosis also includes the production of meaning when signs are associated with moving images. Semiotics in film begins with an academic study with signs and symbolism that are closely related to the creation of meaning.

Semiotics is a term used to refer to the investigation of how film meanings are created and communicated through culturally understood signs. Through film semiotics, actions and thoughts that occur in relation to the messages of a film are closely related to visual signs or cues included in the media.

Semiotic theory states that there are signs that we understand because we unconsciously acquire cultural knowledge. For example, when we see a red light, we know to stop. Even at a young age, as children, we know that a red light is a sign to stop. Through cultural conventions, over a period of time, we unconsciously learn the meaning of red lights and their signals to stop.

In film, semiotics can be used to convey the intended meaning and in the context of the film, the audience is expected to understand it. Semiotics was mostly investigated in linguistics initially. But will soon move to behavioral studies through psychology and anthropology. Semiotics develops to be closely related to culture and society.

LITERATURE REVIEW

Roland Barthes Semiotic Theory

Semiotics studies how meaning is created and how reality is represented and constructed through signs and sign systems. In the book Saussure Course in General Linguistics (1916, in Chandler, 2017: 3), he claims the science that studies the life of signs in society which he calls semiology, from the Greek *sēmeion* which means sign. For the philosopher Charles Peirce (in Chandler, 2017), the field of study he calls semiotics or semiotics is a formal doctrine of signs that is closely related to logic.

Signs take the form of words, images, sounds, smells, tastes, actions, events, objects, and so on, but have no intrinsic meaning and become signs only when we invest them with meaning.

For Saussure (in Chandler, 2017), language is a system of signs and linguistic signs make sense only as part of the sign system of language. Saussure (in Chandler, 2017) calls the signifier a meaningful sound or scribble, while the signified is a mental picture or concept of something from the signifier. The relationship between the physical existence of the sign and the mental concept is called signification. In other words, signification is an attempt to give meaning to the world. The so-called signifier and signified are cultural products. The relationship between the two is arbitrary.



Roland Barthes states (in Chandler, 2017), that Saussure's sign model focuses on denotation at the expense of connotation. Barthes uses Hjelmlev to provide an explanation of the important dimensions of meaning. Connotative meaning requires knowledge of the social context because connotative meaning requires interpretation and may exceed intentional meaning.

Figure 1. Roland Barthes Sign Map

Signifer	Signified
Denotative Sign	
Connotative Signifier	Connotative Signified
Connotative Sign	

Source: Wahyuningsih (2019:79)

Judging from Roland Barthes' map of signs, connotative signs consist of signifiers and signifieds, and at the same time, denotative signs are also connotative markers. In Barthes' concept, the connotative sign does not only have additional meaning, but also contains both parts of the denotative sign. Meaning includes denotation and connotation. In communication and representation, denotative meaning is associated with informational functions and connotative meaning with aesthetic functions. Denotation tends to be described as the definitional, literal, clear, basic, or common sense meaning of a sign. In the case of linguistic signs, the denotative meaning is what is written in the dictionary.

Roland Barthes continued Saussure's thinking who was interested in complex ways of forming sentences and how sentence forms determine meaning by emphasizing the interaction between the text and the personal and cultural experiences of its users, the interaction between the conventions in the text and the conventions experienced and expected by its users. Barthes' idea is known as the "Order of Signification" which includes denotation (true meaning) and connotation (double meaning born of personal cultural experience).

Roland Barthes developed semiotics into two levels in signs, namely denotation and connotation. Denotation is the level of sign that explains the relationship between the signifier and the signified in reality, resulting in an explicit, direct, and definite meaning. Connotation is the level of sign that describes the relationship between the signifier and the signified in which the meaning operates which is not explicit, indirect, and uncertain.

Denotation is a sign of the first stage which consists of a signifier and a signified. While connotation is a second stage sign which includes denotation as a connotative marker and a connotative sign (in Chandler, 2017). Barthes not only understands the process of marking but also sees another aspect of marking, namely, the myth that marks a society. Myth or mythology is actually another term used by Barthes for ideology. This mythology is the highest level in the research of a text, and is a series of myths that live in a culture. Myths do not only function as statements for the group that declares them, but are the key to unlocking how the human mind in a culture works.

Cinematography

Filmmaking is all about visual storytelling. The cinematography of a film is central to this. The word cinematography comes from the Greek words knema "movement" and gràphein "to write". Cinematography is the process of taking ideas, words, actions, emotional subtext, tone,

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and all other forms of nonverbal communication and translating them into visual terms. Cinematic technique is a whole set of methods and crafts used to add layers of meaning and subtext to film content such as actors, sets, dialogue, and action. Illustrating this subtext might just be a shot of a man holding a skull, but the skillful combination of lighting, focus, depth-of-field, and composition makes it much more than that.

In visual storytelling there are several concepts used. Roughly classified into several general categories such as, the frame, light and color, lens, camera angle, perspective, movement, texture, information, POV, and visual metaphor.

a. Selecting a frame is the basic act of filmmaking. Choosing a frame has many purposes, but the main thing is to direct the attention of the viewer or audience to the object being displayed. Choosing a frame isn't just about telling a story, it's also about composition, rhythm, and perspective.

b. Lighting and color are some of the most powerful and flexible tools in cinematography. The director of photography spends most of his time controlling lighting and controlling color. Lighting and color in cinematography have the ability to reach people on an emotional and guts level.

c. The lenses discussed here are not physical lenses but how different lenses render images in different ways. The lens here is a powerful tool for visual storytelling. Each lens has a "personality" that it adds to the image.

d. Camera angle is where the camera is placed in relation to the scene. It can be high angle (up), low angle (bottom, looking up), eye level, and many others. The camera angle is the main ingredient in the composition, which greatly influences the audience's emotional reaction to the shot.

e. Perspective can be important in establishing the impression of depth in the frame. Like a film that uses a strong perspective throughout the film, making the audience feel the intensity of a sense of threat, focusing the audience on a certain point makes the audience wonder if something is going to happen.

f. Movement is a powerful aspect of filmmaking, in fact film is one of the few art forms that uses motion and time. As in one shot, the film shows the audience a bomb being planted and then introduces the main characters, sets their situation, where they are, and what they do.

g. Point-of-view or POV is the main tool of visual storytelling to get the camera to see things the same way a character would see it, to see the scene from that character's point of view. The camera here becomes the "eyes" of the audience. Shot POV makes the audience feel more involved in the story because they feel what they see is what the characters see.

h. Another important aspect of filmmaking is visual metaphor, which is the ability of images to convey meaning in addition to their immediate reality. Such as flashback shots that are shown in black and white and the present are told in color. The change in color from a flashback scene to a present-day scene is a visual metaphor.

Shooting Techniques in Filmmaking

Setting the frame is a series of choices that decide what the viewer will and will not see. The first decision is where to place the camera in relation to the scene. After that is the choice of vision and movement that affect the way the audience sees the scene.

This is useful for "building" a scene and composing the elements that will make up the scene. This is the visual aspect of film language. In terminology, there are two general types of shots. Framing shots consisting of wide shots, full shots, two shots, medium, close-ups, ECU, over-the-shoulder and function shots consisting of establishing shots, cutaway, insert, connecting shots, transitional shots.

a. A wide shot is any frame that covers the entire scene quite clearly. Wide shot displays information about where, when, and who in more detail (gender, clothing, activities).



- b. The full shot shows the character from head to toe. That way, the object is clearly described to the audience. Two shot is that each frame includes two characters. The interaction between two characters in a scene is one of the most basic parts of storytelling. Medium shots take pictures of half of an object.
- c. There are variations such as, a moderate close-up which is usually thought of as something like from the top of the head to the waist or something in the area. Medium close-ups increase the focus on the object while adding personal closeness to the object. Extreme close-up (ECU) covers only the eyes and mouth. This shot is used to show special details of a part of the object.
- d. Over-the-shoulder binds the two characters together and helps put us in the shoes of the person we are addressed to. When an actor has interactions with other actors or other objects, over-the-shoulder is used to strengthen the interaction relationship between these objects.
- e. Establish shot is a type of shooting that serves to tell information about the background of the place, time, and situation. Usually this shot is inserted at the beginning of the scene so that the background of the scene is represented first. Establish shot can be done with various shooting sizes from long shots to close-ups.
- f. A cutaway is any shot of something or someone in a scene other than the main character that we cover but is still related to that scene. When two actors are fighting, a cutaway shot is shown containing the state of the people around them who are confused because they see the fight.
- g. An insert is an isolated part of a larger scene. Inserts are sometimes called cut-in shots. Inserts tend to fall into several general categories, such as information inserts, emphasis inserts, and mood inserts.

Camera Movement in Filmmaking

Camera movement is more than just moving from one frame to another. The movement itself, the style, trajectory, pace, and timing associated with the action all contribute to the mood and feel of the shot. All of these actions add subtext and emotional content regardless of the subject.

According to Brown (in Brown, 2022) the first use of camera movement occurred in the early 1900s. There are various ways to move the camera. The most basic camera movements are pan (left or right axis) and tilt (up or down axis). In addition, there are also camera movements move in / move out, zoom, and punch-in.

- a. Taken from the word panorama, the term pan applies to the horizontal movement of the camera left or right. The Pan is quite easy to operate with the camera head on a tripod or dolly. There are operational limitations that must be faced, if the camera is panned too quickly there will be a strobing effect which is very disturbing.
- b. Tilt is a vertical rotation up or down the camera without changing the camera position. Cranes, steadicams, stabilizer rigs, and aerial mounts are mostly used to overcome the problem of limited space and create a more three-dimensional view. These aids can help make movies three-dimensional and make viewers feel with the characters as they move.
- c. Moving in / moving out terminology is a push-in or pull-out to move the camera towards the scene or away from it. Moving into or out of a scene is a way of combining a wide shot of a scene with a more specific shot to present the view to the viewer in a more dramatic way. Moving in/moving out has the effect of focusing the attention of the audience.
- d. Zoom in or zoom out is a change of focal length. This changes the framing without moving the camera. According to Brown (2022:348), the use of zoom can make the audience aware that they are watching a film and that is something that filmmakers want to avoid. To that end, filmmakers can hide the zoom by combining it with a little camera movement or moving with the actor so it's less conspicuous.

Elements in Pictures

Shooting techniques in film are aimed at producing quality, quality, and beauty in images. In addition, to strengthen the impression, message, and scenes in the film. Through the technique of taking pictures, the filmmaker hopes that the audience will be able to capture the meaning he wants to convey even without sound at all.

The way or technique of taking this picture is a signifier that produces a sign or meaning that is captured by the person who sees the picture. The way the audience perceives this meaning is different for each person because there are different cultural backgrounds, frames of reference, and fields of experience. The meanings that can be generated by a number of shooting techniques are generally agreed upon and become the standard for the film industry.

Nonverbal Communication

Manusov and Patterson (2016, in Ruben and Stewart, 2020: 76) define nonverbal communication as the process of sending and receiving information through appearance, objects, environment and behavior in social settings. It involves facial, body, or voice behavior without any linguistic content.

Nonverbal messages may be more influential when we form their first impression or when someone's words differ from their actions. In fact, researcher Albert Mehrabian (1971, in Ruben and Stewart, 2020:77) suggests that when we try to understand the speaker's intent, verbal messages make up only 7% of our overall impression and the rest is explained by nonverbal factors such as tone of voice and facial expressions.

Some aspects that affect nonverbal communication are paralinguistic which includes vocal forms and written forms, facial expressions which include eye gaze and pupil dilation, body appearance which includes hair, physique, clothing, and artifacts, then gestures which include actions and types of motion. body, touch, proxemic, and time which includes punctuality.

Mehrabian (in Mehrabian, 2017: 182), found that when people try to determine their feelings about other people, vocals account for almost 40% of the impression formed. Along with spoken language, paralinguistic cues such as loudness, speed of speech, pitch, interjection, pitch variation, and use of pauses can have a major influence on whether and how we react to someone's verbalization.

Figure 2. Mehrabian Communication Model 7-38-55

$$\text{Total feeling} = 7\% \text{ verbal feeling} + 38\% \text{ vocal feeling} + 55\% \text{ facial feeling}$$

Source: Mehrabian, (2017:182)

Some aspects that affect nonverbal communication are paralinguistic which includes vocal forms and written forms, facial expressions which include eye gaze and pupil dilation, body appearance which includes hair, physique, clothing, and artifacts, then gestures which include actions and types of motion body and touch.

- According to Knapp & Hall (in Ruben and Stewart, 2020:84), beyond the significance of a person in contributing to a person's overall appearance, facial expressions are a source of messages in their own right, providing the best source of information about a person's emotional state.
- Harper, Weins & Matarazzo (in Ruben and Stewart, 2020: 87) the main function of eye gaze is to regulate interaction. eye contact serves as a signal of readiness to interact. Eye contact is



essential for successful social interactions. Eye gaze also plays an important role in personal attraction.

- c. The pupil of the eye can be an indication of interest or attraction. When a person looks at a person or other object that they find attractive, that person's pupils tend to dilate; and finally in some experimental settings, there is evidence that pupil size can be a factor when assessing a person's attractiveness.
- d. Appearance is perhaps the single most important source of information in forming an initial impression. Physical attractiveness is also not often a predictor of how successful, popular, sociable, credible, and even how happy a person is.
- e. Artifacts provide additional messages from which others can draw conclusions about our financial resources, status, or occupation. These artifacts include technology, furniture, decorative items, cars, and homes.
- f. Movement of the body, head, arms, or legs technically called kinesics, plays an important role in human communication. Gestures and other cues, can be either purposeful messages intended to achieve a specific goal, or incidental and unintentional.
- g. Touch is the primary means by which children and parents relate to one another. Tactile messages have a variety of uses and as such, tactile messages can potentially be a source of ambiguity and discomfort in translating the meaning of certain tactile behaviors.

RESEARCH METHODS

Research Subject

To conduct research, the researcher must already have initial data about what will be the research topic, this initial data source is called the research subject. Some of the research subjects in this study are characters in the 27 Steps of May film such as May, Bapak, Pesulap, and Kurir. Sugiyono (in Sugiyono, 2017), the object of research is an attribute or nature or value of people, objects, or activities that have certain variations set by researchers to be studied and then drawn conclusions. In this study, the object of research is the film 27 Steps of May

May, played by Raihaanun, was a victim of sexual violence by an unknown group of people when she was 14 years old. Due to deep trauma, May withdrew completely from life. For 8 years, May lived without connection, emotion, even just communicating with her father. The father, played by Lukman Sardi, is the father of May who falls into his own wounds because he feels he has failed to take care of his only daughter. Even so, he continues to try to accompany May's daily life and fulfill May's needs. Behind it, Bapak channeled the wounds and emotions he had buried into the boxing ring every night.

The magician, played by Ario Bayu, is a magician who lives next door to May's house and seems to be a door for May to get out of the trap of her nightmare. The magician and May interact through a hole in May's room. Starting from magic tricks, magicians managed to make May out of her comfort zone and open herself to get out of her trauma and wounds.

The courier, played by Verdi Solaiman, is a courier who delivers the dolls made by May to be sold to the market. He also delivered the doll material for May, which was given through Mr. Apart from being a courier, he also occasionally becomes your friend and comforts you when you feel sad.

Research Design

In this study, researchers used qualitative research methods with a semiotic approach. Qualitative research methods are named as new methods because of their recent popularity, called postpositivistic methods because they are based on the philosophy of postpositivism. This method is also called the artistic method because the research process is more artistic in nature and is referred to as the interpretive method because the research data is more related to the interpretation of the data found in the field.

According to Sugiyono (in Sugiyono, 2017), qualitative methods are used to obtain in-depth data, a data that contains meaning. Meaning is actual data, definite data is a value behind visible data. Therefore, qualitative research does not emphasize generalization, but emphasizes more on meaning.

Data Types

Primary data is a type of research data collected for the first time through experience or personal evidence. Most of the data were collected through observation, physical tests, questionnaires, surveys, or by interviews. According to Umar (2013, accessed on 31 May 2022), primary data is defined as data obtained from the first source, either from individuals or individuals from interviews, questionnaires, or observations.

Secondary data is data collected from studies, surveys, or experiments. This data can be accessed in the form of data collected from various sources such as internal organization records, books, journal articles, websites, or research reports. According to Umar (2013, accessed on March 11, 2022), secondary data is primary data that has been further processed and presented in the form of tables or diagrams, either by primary data collectors or by other parties.

The data in this study were taken from a film called 27 Steps of May directed by Ravi Bharwani and written and produced by Rayya Makarim in 2019. The type of data itself is divided into two types of data, the primary data used by the researcher in this study is an image on a films and dialogues in 27 Steps of May. The secondary data used by the researcher in this research are academic studies and supporting theories.

Data Collection Technique

In this study, the researcher used observation and document study techniques. In this study, the researcher observed the social situation in the film 27 Steps of May with 3 components, namely, place, actor, and activity. Place includes the night market, May's house, May's room, Magician's room, Mr.'s boxing arena, and the dining room of May's house. Actors include May, Mr, Magician, and Courier. Activities include May's routine, magic show, Mr. boxing match, and Mr. conversation with the Courier.

Observations are based on the objectives and questions in the study and look at the physical settings, activities, interactions, and behavior of the observer himself during the observation. The type of observation that researchers use in this study is non-participant observation. Researchers as outsiders from the group being studied, see and record activities that occur in the field remotely. Researchers can also record data without having to interact directly with the activities or people being studied.

In this study, the researcher used a literature study data collection technique by collecting various literatures on cinematography and semiotic theory to examine the phenomena described in the film 27 Steps of May. The researcher then compiled a list of literature that was in accordance with the research problem. Then the researcher also compares the literature that the researcher has compiled to get the best conclusion.

Data Analysis Technique

Data analysis technique is the process of collecting data systematically to facilitate researchers in obtaining conclusions. Huberman in his book entitled *Qualitative Data Analysis: A Methods Sourcebook* states that he sees analysis as three streams of concurrent activity consisting of, data condensation, data display, and conclusion drawing or data verification.

a. The researcher recorded every scene in the 27 Steps of May film in the form of the background of the place, each actor, the activities of each actor, the behavior of each actor, to



the gestures displayed by each actor depicted in the 27 Steps of May film. After taking notes, the researcher reduces the data, takes important data and categorizes it according to the semiotic theory of Roland Barthes which consists of denotation, connotation, and myth.

By presenting the data it will be easier to understand what happened, plan further work based on what has been understood. In this study, the researcher presents data on denotation, connotation, and myth categories which are arranged in a tabular order so that the structure can be understood.

Conclusions in qualitative research are new findings that have never existed before. Findings can be in the form of a description or description of an object that was previously dim or dark so that after research it becomes clear, it can be a causal or interactive relationship, hypothesis or theory.

RESULTS AND DISCUSSION

Researchers describe various things about the results and discussion of semiotic analysis research on nonverbal communication contained in the film 27 Steps of May. The results of this study were obtained through an analysis process of the 27 Steps of May film and then described the scene into denotative, connotative, and mythical views as seen from the nonverbal communication shown in the film.

From the semiotic analysis of nonverbal communication in the film 27 Steps of May, the denotative meaning depicted in the film focuses on describing May's journey from the cause of her trauma to May finally being able to get through her trauma. In addition to the depiction of May, her trauma, and her coping mechanisms; This film also describes Bapak and Bapak's coping mechanism.

May became a victim of sexual violence by an unknown group of people when she was still in junior high school. May withdraws from the outside world and runs a routine as a form of coping mechanism. May still remembers the trauma of being touched by other people and vents her trauma by hurting herself which

Bapak vented his emotions by fighting boxing. Even when you were banned from competing in the boxing ring, you justified any means to keep competing, such as taking part in an illegal boxing match

The Pesulap character is described as a person who helps May to come out of her trauma. It started with small interactions until May felt comfortable and safe to share her trauma and let her emotions out so that May managed to get through her trauma

Kurir is described as the role of a Magician, but to help Mr. through his trauma. The courier did everything possible to comfort and help you while you were drowning in your emotions and trauma

The connotative meaning in this film shows the deep meaning of denotative meaning in the depiction of May's journey from the cause of her trauma to May finally being able to get through her trauma.

As a result of what happened to May, she does routine as a form of her coping mechanism because routine can make a person have a sense of control in his life, so that person will lose control less often. Although the routine that is followed does not make May feel happy, this routine helps May to live her days.

Bapak is also traumatized by feeling like you have failed as a parent, which is described by your father venting his emotions through boxing matches and his actions that provide everything that May needs to make May comfortable. Besides feeling guilty, you also feel sad, which is described by the look in your eyes every time you see May.

The appearance of the Pesulap from a hole in the wall of May's room depicts an outsider trying and trying to penetrate May's personal space with the aim of helping May communicate again and maybe one day May will open up with her trauma. The hole is also described as enlarged every time the Magician manages to invite May to communicate and

interact. Until finally the hole was big enough for May to pass through and May managed to get out of her trauma.

d. The Kurir who is always present when Bapak is sad or happy shows that he is a friend of Bapak. The Kurir here helps Bapak in every way he knows so that Bapak stop blaming himself and focus on May's situation. Kurir is also a support system that always wakes Bapak up from the collection of emotions.

The meaning of myth or ideology depicted in this film includes the stigma about the dangers of minors traveling alone at night without adult supervision, plus the stigma that women should not go out alone at night because they are vulnerable to danger. In addition, this film also describes the ideology of the response and feelings of parents who feel that they have failed to protect and protect their children from harm.

CONCLUSIONS

From the results of observations and literature studies on the film 27 Steps of May which was analyzed using Roland Barthes' semiotic analysis of nonverbal communication in the film, the researchers got the meaning of denotation, connotation, and myth.

The meaning of denotation in this film is the initial depiction of May's trauma, her coping mechanism in the form of routine, May's journey through her trauma phase, until May is able to return to her normal life. Not only May who was traumatized, Mr. also experienced trauma and felt guilty as a result of what happened to May, and as a form of emotional escape, Mr. vented his emotions in a boxing match. Magician and Courier is a form of depiction of people who help and guide Mr and May to get out of their trauma.

The meaning of the connotations in this film depicts that after Ma experienced the traumatic event, May turned into a person who did not communicate and withdrew from the outside world. In the midst of May's routine, a Magician appears who continues to interact with May until May feels comfortable and safe to tell her trauma to the Magician.

Besides May, Bapak was also traumatized and felt guilty which he then vented his emotions in in the boxing ring. In the process of going through the phases of his trauma, you are accompanied by a Courier who accompanies him in joy and sorrow, and does whatever he knows to encourage you and remind you that what happened to May was not entirely your fault.

The myth or ideology in this film describes the ideology of May's routine as a form of her coping mechanism, the father who feels he has failed to become a parent, the trauma phases, to the re-traumatization that occurs in the midst of a traumatized person's journey in healing such as May and Mr.

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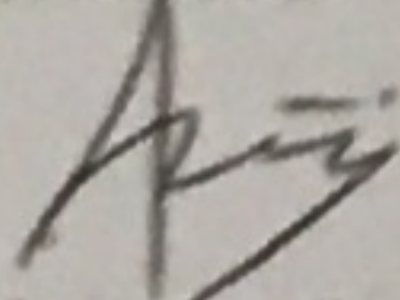
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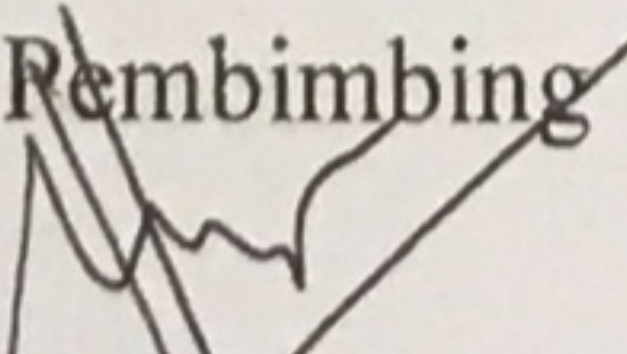
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