



ROLAND BARTHES SEMIOTICS IN THE FILM MENCURI RADEN SALEH BY ANGA DWIMAS SASONGKO

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Abstract: This study aims to analyze the semiotic theory of Roland Barthes in the film Mencuri Raden Saleh. The aspects that are the focus of this research are the meaning of denotation, connotation and myth contained in the film Mencuri Raden Saleh. This research is a type of qualitative research using content analysis method. The technique for collecting data in this study is the observation and note taking technique. In order to be able to find out in more detail the data used in this study and which were not. The results of this study found that there were 4 types of eating denotations, connotations, and myths in the film Mencuri Raden Saleh. In this film, the use of connotative meaning is very strong, so that in general it is difficult for the audience to find deep meaning in this film.

Keywords: *Denotative Meaning, Conotative Meaning, Mencuri Raden Saleh, Angga Dwimas Sasongko.*

INTRODUCTION

The film is one of the new tools that can spread entertainment by presenting stories, events, music, drama, comedy, and other technical presentations to the broader community (Asnat & Tri, 2018). A film is a tool for directors to convey a message to the audience through a story played by a character.

As an art, a film is born from a creative process that demands creative freedom from the entire team on duty (Sudarto et al., 2015). Apart from that, according to Selviyani (2021), film, a work of art, can be used as an information tool for entertainment, propaganda, and even politics. Therefore, if analyzed in depth, a film can find out the whole meaning of the film, and the public in general still needs to learn it. This is in line with the opinion explained by (Sobur, 2009), who explained that films could influence society based on the message content behind them. The message is

formed and built based on the signs in a film. This makes a film a relevant field of study to be analyzed with semiotic studies (Riwu & Tri Pijati, 2018).

Semiotics is a study of science that discusses sign systems, starting from the signs that are interpreted and influenced by perceptions and culture and how these signs help humans make sense of their surroundings (Antika et al., 2020). (Little John & Foss, n.d.) explains that the word "Semiotics" comes from the Semeion language, which means sign so semiotics is an analytical technique for conducting investigations of symbols about how signs can represent objects, ideas, situations, situations, feelings, and feelings beyond the signs themselves.

In this research, the researcher focuses on the semiotic analysis of Roland Barthes, who is one of the semiotic figures who creates maps of how signs work (Indriani & Ditha Prasanti, 2017). According

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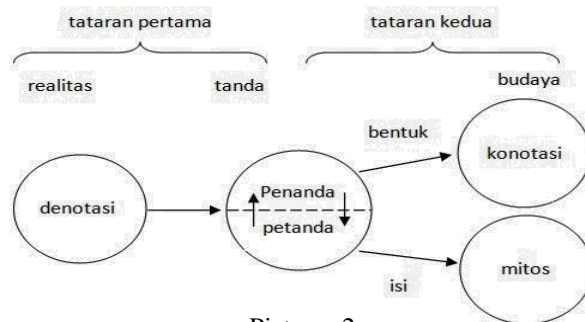
to Roland Barthes, Semiotics analyzes a sign's meaning based on a system of denotative, connotative, and meta-language or mythic meanings (Wibisono & Yunita Sari., 2021).

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

Picture 1
Roland Barthes Sign Map
(Source (Alex, 2006))

Semiotics, according to Barthes, is divided into three levels. As in the picture above, the first level is denotative meaning, the second is connotative, and the third is a myth. The meaning of denotation, according to Barthes, is a sign whose marker has a high level of agreement to produce the real meaning. Furthermore, in the second stage, the connotative meaning is described through the interaction that occurs when the sign meets its users' feelings or emotions and cultural values (Septiana, 2019). Furthermore, according to Rina, the meaning of connotation is often not realized by the general public because connotation works subjectively. According to Barthes, the third level in semiotic theory is a myth.

Myth is a form of ideology that is created in everyday society. According to Iswidayati (2007), myth is synonymous with history or history and was formed in the society of its time. However, in Barthes' view, myth is not an unreasonable or unspeakable reality. Myth, based on Barthes' semiotic theory, is a communication system or message that expresses and justifies the dominant values that apply in specific periods (Rusmana, 2014). In his semantic theory, Roland Barthes also created a systematic model of myth in analyzing signs to ideas into two stages, namely:



Pictures 2
Two Orders of Signification from Roland Barthes. (Source: Fiske, Sobur, 2004).

Based on the picture above, the significance of the first stage is the relationship between the signifier and the signified. In a sign, there is an external reality. The markers represent the elements of form and content, while the signifiers represent the elements of the concept or meaning. The unity between the markers is what is referred to as a sign. The significance in the second stage relates to content, a sign of work through the content, and this emotion has the connotation of a particular ideology. Everything can become a myth. A myth arises at a specific time, disappears, and is replaced by another. In other words, myths function as information from symbols that present particular meanings based on the historical and cultural values of the community (Pawito, 2008, in (Wibisono & Yunita Sari., 2021)). Myth functions to reveal and provide truth for the dominant values that apply in a certain period ((Wibisono & Yunita Sari., 2021)).

In this study, the object of analysis in semiotics is the film *Mencuri Raden Saleh* which will be shown in 2022. This film was directed by Angga Dwimas Sasongko and has captured significant attention from film lovers in Indonesia. The film, starring big names such as Iqbaal Ramadhan, Angga Yunanda, Rachel Amanda, Umay Shahab, Aghniny Haque, and Ari Irham, has managed to reach more than 2 million viewers since its release. This film tells the story of a robbery action drama carried out by a group of teenagers who are trying to get much money if they succeed in stealing the painting of the arrest of Prince Diponegoro by Raden Saleh.

Through the film *Mencuri Raden Saleh*, researchers are trying to examine semiotics to analyze the meaning of denotations, connotations, and myths that are contained through the structure of the language in the film. In the film *Mencuri*

Raden Saleh, there are hidden meanings that are not explained directly by the director or the actors when acting out the scenes in the film. An example of the connotative meaning contained in this film's title is "Mencuri Raden Saleh," which has a hidden meaning, namely stealing a painting by Raden Saleh, not stealing or arresting Raden Saleh, the painter. In other words, the connotative meaning has a meaning that is not explained directly by the author, so the first thing that comes to our mind when we see the title of the film is to steal or arrest Raden Saleh. By analyzing in depth using semiotic studies, not only can you enjoy the film in terms of the story that is shown, but you can fully understand the dialogue and messages conveyed by the characters

Apart from using Roland Barthes' theory of semiotics, this research also uses several relevant previous research references, namely research conducted by (Kuncoroyakti, 2022) entitled Analysis of Rolland Barthes' Communication Semiotics in the Film Kucumbu Berlian Indahku. This study uses Rolland Barthes' theory to discuss and analyze the signs in the film Kucumbu Berlian Indahku. This research is considered relevant because it uses the same semiotic theory as the researcher.

The second research, research conducted by (Shalekhah & Martadi, 2021) entitled Roland Barthes' Semiotic Analysis on the British Version of Parasite Film Posters. This study discusses and analyzes the signs on the English version of the film poster Parasite using Rolland Barthes' theory. This research is considered relevant because it uses the same semiotic theory as the object of the Parasite film poster.

The last research was conducted by Arini Asyifa Nugraha, Arief Johari, and Gumilar Pratama (2022), entitled Analysis of Turning Red Film posters in Roland Barthes' Semiotics theory. This study uses Roland Barthes' semiotic theory to discuss the meaning and information from the visuals of a Turning Red movie poster. This research is considered relevant because it uses the same semiotic theory as the object of analysis of film posters.

Based on the relevant research above, the update of this study is that there are no researchers who have analyzed semiotics in the film Mencuri Raden Saleh. So it is hoped that this research can add

insight and enrich the science of semiotic studies in the field of film.

METHOD

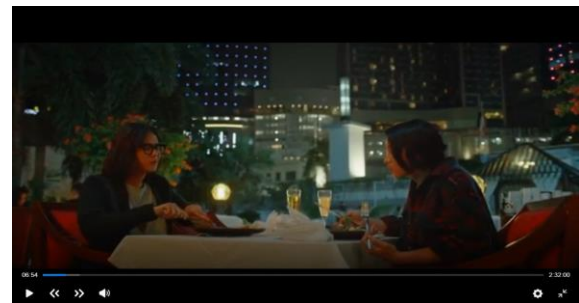
This type of research is qualitative research using content analysis methods. (Moleong, 2011) explains that qualitative type research is intended to understand phenomena about what has been experienced by research subjects, such as behavior, perceptions, motivations, actions, and others holistically by describing it in the form of words. Meanwhile, the content analysis is a systematic technique used to analyze messages or tools chosen in the communication process (Kristiyanto, in (Jumal, 2018)).

The research focuses on semiotic analysis, which is the science of signs, especially the theory of Roland Barthes, who developed two multilevel marking systems, denotation, connotation, and myth. It is used to recognize and understand the signs, symbols, and meanings shown in the film Mencuri Raden Saleh.

The primary data sources in this study are messages, dialogues, and conversation processes carried out by the characters who play the film Mencuri Raden Saleh which are also used as research objects. Meanwhile, the secondary data in this research are books, articles, and journals related to the research focus. The data collection technique in this study is the observing and noting technique. The listening technique is used when the researcher observes the film Mencuri Raden Saleh, then records the data found related to the research focus.

RESULTS AND DISCUSSION

Data I



Scene 1: 06:54

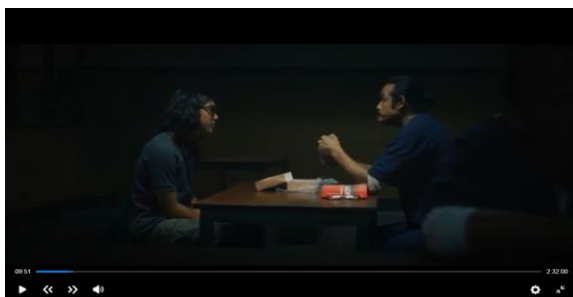
Denotation Meaning: We are both not the children of rich people who just sit back and relax and send money to their parents every month. The meaning of the denotation in the scene shown in the film *Mencuri Raden Saleh* above is trying to describe how the situation is experienced by a character who is not the son of a rich person. So, when they are not from rich people, they have to work harder and harder so that they can make ends meet. Different from rich people who can sit back and enjoy remittances from their parents.

Connotative Meaning: Someone who is not born into a wealthy family will not be able to do leisure activities like a child from a wealthy family because such behavior can only be a waste of time.

Through understanding the connotative meaning of the scene above, it can be seen that they are starting to accept their destiny that they do not come from a rich family. So, they don't want to just relax and stay silent. Because according to them these activities are just a waste of time and get nothing.

Mitos: The impact that will be obtained from a child born not from a class of rich people will enjoy a challenging and miserable life so that they will not get happiness because someone currently only judges that happiness is about having money.

Data 2



Denotation Meaning: Dad himself said that he was trapped. Where are my friends now? Live a good party daily in Malta using hundreds of billions of dollars. If one day I meet daddy's friends, Uncle Retno and Mrs. Diah, until I meet them, I'm sure dad.

Based on understanding the meaning of denotation in the film scene above, it can be seen that the father told his son that he was framed for hundreds of billions in losses and in the end his son was very upset about this so he intended to avenge his father on his father's friends.

Connotative Meaning: The disappointment expressed by Piko is a form of his emotional feelings toward his father's friends, who are not responsible for trapping his father. However, his father's friends instead used Pikel's father to be able to enjoy a luxurious life by manipulating Piko's father's actions so that it was difficult for him to be released.

Based on the connotative understanding of the meaning in the film scene above, the child is trapped by his own father who deceives him and seems to be a victim. Even though his father was a criminal who was Permadi's partner, he was framed so he went to jail. One of the lies of his father is clearly revealed at the end of the film, who tries to take Raden Saleh's painting from his son.

Myth: The myth in the scene above is that family is one of the humans we can trust. However, it is not impossible that families can also lie and deceive us. So, we have to be more careful with other people because anyone can deceive us.

Data 3



Denotation Meaning: But we have no choice but if we live this perfectly, maybe we can get away with it.

Based on the denotative understanding of the film scenes above, it can be seen that the group of teenagers led by Piko tried to devise a strategy in order to be able to steal a painting by Raden Saleh and survive the problems they faced.

Connotative Meaning: Piko must carry out the mission of stealing Raden Saleh's painting by coming up with the perfect plan to lead a quiet life in order to earn money so he can free his father.

Based on connotative understanding, in the scene above it can be seen that their main goal is not to get the painting and hand it over to an ally.

However, their hidden goal was to make money by helping steal Raden Saleh's painting and when they got the money they stole the painting and reclaimed it.

Myth: In life, there is no such thing as perfection. Everything that has been attempted perfectly is bound to have an error or failure. Thus, the efforts made will be in vain if you find failure. It is better to prepare some backup plans so that you can be ready in case you encounter failures or errors.

Data 4



Denotative Meaning: Pik, you are a strong daddy. Of all the people I've ever met, you're the only one. The toughest person. So whatever it is, if you can't tell daddy, daddy can only order one Pik. face it. Deal with it as usual that Piko did.

Conotative Meaning: Based on the connotative understanding in the film scene above, it can be seen that the father, who is the only family figure in Piko, tries to calm his son down. This is shown so that the child is not worried about the condition of his father who is in the prison cell and tries to live hard outside there. However, in reality the father is one of the criminals who has collaborated with a group of criminals and tries to cover it up from his son.

Myth: the myth contained in the scene above is that men should not be sad and look hopeless. Men are often portrayed as someone who is strong and cannot cry at all. Of course, this is not quite right, because it is very natural for a man to cry and be sad. Especially when he saw his father in prison, because men are also humans who can be sad

CONCLUSION

Based on the results of the discussion described above, there are 4 meanings of denotation, connotation, and myth in the film *Mencuri Raden Saleh*. The meaning of the denotation in the film

Mencuri Raden Saleh is shown in order to see how the meaning is from the side of the players or characters in general and that can be seen directly. However, to find out more deeply and more accurately regarding the meaning of the message conveyed, one must look at it from the side of connotative meaning. Because the meaning of connotation can be used to see deeper messages that are not visible in denotation. Apart from that, the use of several myths in the film, one of which is about how a man must always look tough and must not look sad. In fact, men are also human beings who can be sad especially when they see their father in prison after being deceived by his friends.

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