

## CHAPTER I

### INTRODUCTION

This chapter elaborated on all aspects related to the research. It contains the research context, research focus, research objectives, the significance of the study, the definition of key terms, previous study, and a review of related literature.

#### **A. Research Context**

Many experts agree that semantics is the branch of linguistics that studies the relationship between linguistic signs and what they indicate. Focusing on words, researching signs and symbols that include all communication elements from an image to a hairstyle that counts as a sign.<sup>1</sup> Therefore, the researcher believes that Semiotic is the study of the meaning of signs to help people to acquire more information and communicate more appropriately and efficiently through the signs around them.

Semiotics is a part of the semantics. The understanding of semiotics is related to semantic understanding because the two meanings include significance and meaning in communication between humans. Semiotics does not only relate language signs but also relates to non-language signs in communication between humans. Therefore, semiotics is a meaningful sign of communication.<sup>2</sup> Thus, the relation of semantic positions with semiotics is a sign, then it is categorized and classified by semiotics, expressed through ideas or concepts by semantics (linguistics).

---

<sup>1</sup> Malikatini Wahyu Prasojowati, M. Natsir, and Setya Ariani, "A Semiotic Analysis Found on The Cigarette Products," *Jurnal Ilmu Budaya* 3, no. 1 (2019): 87.

<sup>2</sup> J.D Parera. *Teori Semantik*. 2nd ed. (Jakarta: Erlangga, 2004), 41.

Civilization is governed by various systems, semantic discussing systems of meaning, while semiotics is a theory of signs. Therefore, humanity contains a semiotic dimension. Human society is surrounded by signs, governed by signs, determined by signs, and even influenced by signs, moreover, there is a *semiotic group* in society.<sup>3</sup> Therefore, the community is socializing with other communities, for example, in trading. The traders certainly do not escape from the togetherness that will later form groups and gather with these groups and with other groups they form *sociosemiotics*.

Semiotics offers a system, a systematic way of looking at signs as if each sign has a clear structure, in the sense that the sign seems to have a certain meaning when it means something else. Each sign can still be interpreted but must be systematic.<sup>4</sup> Therefore, it is not only arbitrary interpreting, the meaning interpreted must be clear and acceptable to the mind.

With a biological approach to sign studies, Thomas Albert Sebeok classifies the signs into six types: symptom, signal, icon, index, symbol, and name. Three of the six types of signs (icon, index, and symbol) were taken by Sebeok from the classification of signs built by Charles Sanders Peirce.<sup>5</sup>

According to the researcher, the advantage gained in semiotics from the model of a communication theory lies in the recognition and translation of general reality. A film is also a form of hidden communication created with a specific purpose. However, in reality, it is ignored by most sign

---

<sup>3</sup> Mansoer Pateda, *Semantik Leksikal*. 2nd ed. (Jakarta: Rineka Cipta, 2010), 29.

<sup>4</sup> Yanti Dwi Yuliantini and Adita Widara Putra, "Semiotika Dalam Novel Rembulan Tenggelam Di Wajahmu Karya Tere Liye," *Jurnal Literasi* 1, no. 2 (2017): 66.

<sup>5</sup> Kahfie Nazaruddin, *Pengantar Semiotika*. (Yogyakarta: Graha Ilmu, 2015), 20.

theories, and that signs appear at an event or are used in an event that can be called *communication*. Whereas what is meant by *communication* is an event that occurs between two entities that are in the basic communication model referred to as a *receiver* and *sender*.

With the development of technology today, semiotics has their way to be able to develop. Communication science provides a space for semiotics so that they can participate in the process of developing their knowledge. One aspect of communication studies that has a connection with semiotics is film.<sup>6</sup> Film as a social reality certainly has many symbols and signs used in communication. In the film, unconsciously, there are various kinds of scenes that can be said to be far from reality, such as an event that has no clear origin, which means that some events are far from the reality. Therefore, it is an imagination that is processed and then developed by them.

Film and literature are two different things with a similar goal of creating magnificence for the human imagination and understanding. In literature, the authors use language to show the inner workings of the characters, but in film, moving images show character through their actions.<sup>7</sup> Film and literature work closely together in the advancement of human civilization. Film and literature are artistic expressions of the human spirit. One thing is very clear and we have to accept that literature provides verbal literacy and film provides visual literacy.<sup>8</sup> In this way, there is an

---

<sup>6</sup> Arif Budi Prasetya, *Analisis Semiotika Film Dan Komunikasi*. 1st ed. (Medan: Intrans Publishing, 2019), 41.

<sup>7</sup> Totawad Naghat Ramrao, "Film and Literature: An Overview," *Epitome Journals 2*, (September, 2016): 154.

<sup>8</sup> *Ibid.* 150.

interrelationship between literature and film. That is why the film is considered a branch of literature.

Etymologically, the film is a moving picture. The film is one form of audio-visual mass media that is well-known to the public.<sup>9</sup> The film acts as a means of spreading satisfaction to the community, moreover, the film is also a combination of story, events, music, drama, and comedy, to attract the eye of the public. Inside modern technology, the film has become an exciting enterprise for people who need to explicit their imaginative view and abilities. Most filmmakers bear in mind that film can be a medium for sharing ideas and opinions.

The film is an artwork and lifestyle that aims to bring inner joy and entertainment to the audience and creators. Through the way of the tale, the target audiences can learn indirectly how to sense and recognize various problems of life that the filmmaker thoughtfully offers. The film has creative potential since the film is capable of describing current facts with imaginary pictures that could offer entertainment, speculation, and reflection for the target audience or the people who watch it.

Digging deeper, a few scenes within the film have a strong figure that conveys facts and meaning through scenes. Most of the pictures, sounds, gestures, and everything that is played and proven inside the film have meaning. Nearly, all activities that are accomplished in daily lifestyles on this planet are a sign, even though there are some kinds of stuff that don't

---

<sup>9</sup> Prasetya, *Analisis Semiotika Film Dan Komunikasi*, 27.

have any essential meaning, they may be categorized into signs if we stick them with substance.

*Bird Box* is a post-apocalyptic thriller film originating from the United States with a duration of 124 minutes. *Bird Box* had its world premiere at the AFI Fest on November 12<sup>th</sup>, 2018, and began a limited release on December 14<sup>th</sup>, before streaming worldwide on Netflix on December 21<sup>st</sup>, 2018. The *Bird Box* film is directed by Susanne Bier and this film is based on the novel by Josh Malerman published in 2014, also produced by Dylan Clark, Chris Morgan, and Clayton Townsend.

To attract the attention of the audience, the “*Bird Box*” film poster was made as attractive as possible. The sight of a mother, Malorie Hayes, who is trying to protect her children, was evident when the audience saw the poster of “*Bird Box*”. The importance of the mother’s role is also reflected in the poster for the film “*Bird Box*”. This makes the researcher motivated and interested in analyzing what kinds of signs appear on the “*Bird Box*” film, deeply using Thomas Albert Sebeok’s theory.

The “*Bird Box*” film is very unique and deserves to be discussed through the eyes of semiotics, the visual element in the form of a mother and her two children which has its meaning. The genre of this film, namely thriller and Sci-Fi. Thriller is a tense storyline or can be called suspenseful, something which makes viewers keep guessing or makes them question how something will end.<sup>10</sup> Meanwhile, Sci-Fi is a type of film that deals with technology and fictional science as the focus, and usually Sci-Fi films are

---

<sup>10</sup> Nina Khayatul Viridyna, *Vocabulary 2 Course* (Stain Pamekasan Press, 2012)

related to elements of robots, outer space, aliens, cyborgs, time machines, to the future era. The viewer can take a moral message from this film, as it is known that a mother is very strong and will do anything to take care of her child, this is part of the representation issued by the film "Bird Box" in raising the concept of the importance of the role of a mother.

Semiotics is a rare study, including pictures, gestures, musical sounds, or what can be signed, regardless of their theme since semiotics targets to take in each scheme of signs. Semiotics has a bold impact on connection, particularly in visible communication. In addition, after watching the "Birds Box" film, the audience will notice few scenes where two birds are seen in a box. The bird is safe and sound from the entity, but the bird will make noisy sound if the entity approaches, that's why the researcher assumes this current study is appropriate to dive into.

Some researchers have researched the analysis of semiotics in film. One of them is Rizki Anindia Putri with the title "Kontruksi Peran Ibu Pada Poster Film Bird Box". The researcher uses the constructivist paradigm with analytical theory by Charles Sanders Peirce, and also analysis the representation of the mother's role that consists of the *Bird Box* film poster. Another researcher is Alfian Asyraq Pauzan whose title is "A Semiotic Analysis of the John Wick 1 Film Using Charles Sanders Peirce" his research explains John Wick 1 film using theory semiotics by Charles Sanders Peirce and analysis based on dictionary, ideology, framework culture, and group interpretants. From the previous study, the researcher

knows some research that has the same topic and the same object. Therefore, the researcher can compare the result of the research and avoid plagiarism.

Based on the phenomena above, this study is conducted to investigate “**A Semiotics Analysis on the “Bird Box” Film Using Thomas Albert Sebeok’s Semiotic Theory**”. This study is intended to know and describe semiotics analysis on the Bird Box film using Thomas Albert Sebeok’s semiotic theory. A sign is the result of an idea or an activity of the human mind, expressed through language codes and understood by the people involved in the communication process. In other words, a sign is something given intentionally by someone with a specific purpose and meaning.<sup>11</sup>

## **B. Research Focus**

Another term of research focus is called research problem which refers to a question raised in a research project which reflects what kind of answer is. Research problems are also expected to be discovered through the process of research defined by Donald Ary, research problem is the first step in the scientific method, as the recognition of perceived difficulties, obstacles, or problems that confuse researchers.<sup>12</sup> It can be concluded that if the problem is not clear, the research cannot be carried out properly because the discovery of the problem must be accompanied by problem–

---

<sup>11</sup> Halina Sendera Mohd. Yakin, Andreas Totu, “The Semiotic Perspectives of Peirce and Saussure: A Brief Comparative Study,” *Procedia - Social and Behavioral Sciences*, (October, 2014): 8.

<sup>12</sup> Donald Ary. *Introduction of Research in Education*, Eighth Edition. (Wadsworth: Cengage Learning, 2010), 43.

solving. Therefore, the research problem must be raised by question to be more concrete.

Creswell stated that the research focus is the broad subject matter addressed by the study.<sup>13</sup> Based on the research context as explained above, the researcher can formulate the following problem namely:

1. What kind of semiotic sign is shown on the Bird Box film using Thomas Albert Sebeok's semiotic theory?
2. How are semiotic signs implied on the Bird Box film using Thomas Albert Sebeok's semiotic theory?

### **C. Research Objectives**

A research objective is a statement of intent that sets a goal that a researcher wants to achieve in their research.<sup>14</sup> Based on the statement, research objectives are a purpose that will achieve by the researcher. Therefore, the researcher can inform the reader about the purpose of this research.

Based on the research problem above, the researcher has the purpose to achieve:

1. To identify the kind of semiotic sign shown on the Bird Box film using Thomas Albert Sebeok's semiotic theory.
2. To analyze the semiotic signs implied on the Bird Box film using Thomas Albert Sebeok's semiotic theory.

---

<sup>13</sup> John W. Creswell, *Educational Research: Planning, Conducting, and Evaluating Quantitative and Qualitative Research.*, 4th ed. (Boston: Pearson Education. Inc, 2012), 60.

<sup>14</sup> *Ibid.*, 3.



#### **D. Significant of the Research**

The significance of the research presents the significance of the research in scientific or even social significance. Scientific significant focus on the development of science while social significance is used to improve the issue in the next period.<sup>15</sup> The significance of the research is the benefit of the research to whom the analysis can be applied, such as to the educator, the students, and the researcher itself.

The researcher is expected to make theoretical and practical contributions to other researchers in the English department at IAIN Madura.

##### **1. Theoretical Significance**

Theoretically, researchers hope to provide additional sources of semiotic analysis, using the theory of Thomas Albert Sebeok specifically to advance our intelligence and insight into semiotics.

##### **2. Practical Significance**

Practically, researchers hoped that the evaluation of this study will serve as other reference material for similar studies by the IAIN Madura English Student Department and other students. The researchers also hope that the results of this work will provide clues for the advance of semiotics, particularly in the semiotics theory from Thomas Albert Sebeok.

---

<sup>15</sup> STAIN Pamekasan, *Pedoman Penulisan Karya Ilmiah* (Pamekasan: STAIN Pamekasan, 2015), 18.

## **E. Definition of Key Terms**

The definition of key terms explains some terms that are used in research to avoid ambiguity of meaning. It explains some terms that are related to the main concepts of the research focus.<sup>16</sup> It means definitions of key terms have been crafted to help the reader understand what researchers mean. In addition to avoiding ambiguity for the reader regarding this study, defining key terms helps the reader better understand the topic the researcher is discussing. The researcher decided on some key terms for this research, they are;

### **1. Semiotics**

Semiotics is one branch of the discipline of science that observes signs processes and the formation of meaning. Signs are the core of the study of semiotics. Without realizing it, humans communicate using signs to convey a message to the public or can be said to interlocutors.

### **2. Film**

The film is a moving picture, a work of practical art and culture, and the aims to bring inner pleasure and entertainment to the audience and creators. Audiences can learn indirectly through stories to feel and recognize various problems of life that the filmmaker thoughtfully offers. The film has a creative ability because the film can explain existing reality with fictional imagination that can provide entertainment, speculation, and consideration for the audience and viewers.

---

<sup>16</sup> STAIN Pamekasan, *Pedoman Penulisan Karya Ilmiah*, 15.

### **3. Bird Box**

Bird Box is an American post-apocalyptic horror thriller film released in 2018, it is a popular film with 45 million views within the first week. Bird Box had its world premiere at the AFI Fest on November 12<sup>th</sup>, 2018, and began a limited release on December 14<sup>th</sup>, before streaming worldwide on Netflix on December 21<sup>st</sup>, 2018. Bird Box tells a story of humans can survive without having to see strange creatures whose origins are unknown. If you see these creatures, then humans will go insane and suicide.

### **4. Thomas Albert Sebeok's Semiotic Theory**

Thomas Albert Sebeok classifies the signs into six types: symptoms, signals, icons, indexes, symbols, and names. Three of the six types of signs (icons, indexes, and symbols) were taken by Sebeok from the classification of signs built by Charles Sanders Peirce.

## **F. Previous of Research**

Some researchers have researched the analysis of semiotics in film. One of them is Rizki Anindia Putri with the title "Kontruksi Peran Ibu Pada Poster Film Bird Box". The researcher uses the constructivist paradigm with analytical theory by Charles Sanders Peirce, and also analysis the representation of the mother's role that consists of the Bird Box film poster. Another researcher is Alfian Asyraq Pauzan whose title is "A Semiotic Analysis of the John Wick 1 Film Using Charles Sanders Peirce" his research explains John Wick 1 film using theory semiotics by Charles Sanders Peirce and analysis based on dictionary, ideology, framework

culture, and group interpretants. From the previous study, the researcher knows some research that has the same topic and the same object. Therefore, the researcher can compare the result of the research and avoid plagiarism.

## G. Review Related Literature

### 1. Semantics

#### a. Definition of Semantic

According to Mayr, the word semantics comes from the ancient Greek *sema* (noun form), which means “sign” or “symbol”. The verb form is *semaino*, meaning “to mark” or “to symbolize”. Sign is meant as the equivalent of the word *sema*, a linguistic sign (French: *Signe linguistique*) proposed by Ferdinand de Saussure. It was mentioned that linguistic signs consist of marker components in the form of sounds and sign components in the form of concepts or meanings.

Semantics is the part of the linguistic form that deals with the meaning of speech and the semantic form of language. According to Tarrigan, semantics studies the signs and symbols that express meaning, the connection between one meaning and another, and their impact on people and society. Therefore, semantics always refers to the meaning used by the speaking society.

An additional theory was suggested by Chaer,<sup>17</sup> Chaer takes a different view, stating that the semantics at issue is about the connection between a word and its perception or meaning, and the

---

<sup>17</sup> Abdul Chaer, *Linguistik Umum*. (Jakarta: Nusa Indah, 1989), 60.

object or thing outside the language. The meaning of a word, speech, or discourse is decided with the aid of using the prevailing context.

#### **b. Kinds of Semantics**

It has been defined that semantics is a linguistic discipline that studies the system of meaning. Therefore, the object is meaning. The meaning studied in semantics may be studied from many aspects, mainly one-of-a-kind theories in linguistics.

The underlying principle in which environment semantics is discussed brings us to an introduction to the types of semantics. The types of semantics can be described as follows:

##### 1) Behaviorist Semantics

Adherents of the behaviorist view are not too sure about mentalistic terms such as mind, concept, and idea.<sup>18</sup>

- a) There is no essential difference between human and animal behavior.
- b) Emphasis on learning factors and less sure of innate factors.
- c) The mechanism or determination.

Based on the sketch above, the meaning lies in the area between the stimulus and the response, between the stimulus and the answer. Therefore, the meaning can only make sense if there is observable data within the human experience. Example: a mother who feeds her baby.

---

<sup>18</sup> Surianti Nafinuddin, *Pengantar Semantik: Pengertian, Hakikat, Dan Jenis*. (OSF Preprints, 2 Aug. 2020), 6.

## 2) Descriptive Semantics

Descriptive semantics is the study of semantics that embodies present meaning. The meaning of the word when it first appears is unaware.<sup>19</sup> For example, the word “champion”. This is the person who has reached the highest rank in a fight, regardless of the previous meaning, namely the arranger or mediator.

## 3) Generative Semantics

The famous concepts in this stream are:<sup>20</sup>

- a) Competence, namely the ability or knowledge of the language that is understood in communication.
- b) External structure, namely language elements in the form of words or sentences that sound like.
- c) The inner structure is the meaning that is in the outer structure.

According to Chomsky’s 1957 book,<sup>21</sup> The semantic and syntactic structures are uniform. To relate it, rules, or transformations, are written. This theory concludes that grammar consists of an internal structure that contains only semantic structures and an external structure that is the embodiment of the language. These two structures are connected through a process called transformation.

---

<sup>19</sup> Nafinuddin, *Pengantar Semantik*, 7.

<sup>20</sup> Ibid.

<sup>21</sup> Ibid.

#### 4) Grammatical Semantics

Grammatical semantics is a study that specifically examines the meaning contained in sentence units. Verhaar says Grammatical semantics is much more difficult to analyze.<sup>22</sup> To analyze the sentence “still sitting”, and “the sister is asleep”, it is not interpreted only from the words that make it up. It has to interpret the entire content of the sentence. Words change meaning when placed or combined with other words.

#### 5) Lexical Semantics

Lexical semantics is the study of the discussion of the meaning system contained in words.<sup>23</sup> The lexical semantics is not that difficult. Dictionaries are a good example of lexical semantics. Thus, lexical semantics pays attention to the meaning contained in a sentence as an independent unit.

#### 6) Historical Semantics

Historical semantics is the study of semantics that examines systems of meaning in time series.<sup>24</sup> This study of historical semantics focuses on the study of meaning over time, rather than on changes in word form. These semantics compare words to words in other languages based on periods or word-to-word at specific points in time. For example, in Indonesian, there is the word *padi* and in Javanese, there is the word *pari*.

---

<sup>22</sup> Nafinuddin, *Pengantar Semantik*, 7.

<sup>23</sup> *Ibid.*

<sup>24</sup> *Ibid.*, 8.

### 7) Semantic Logic

Semantic logic is a branch of modern logic that deals with symbolic concepts and notations in language analysis.<sup>25</sup>

Semantic logic is the study of meaningful words and the interpretation of the concept, especially those formed in a logical system that calls semantics.

### 8) Structural Semantics

Structural semantics stems from the view of structural linguists pioneered by Saussure.<sup>26</sup> Structuralists argue that all languages are systems, unique structural relations made up of units called structures. Structures are manifested in elements in the form of phonemes, morphemes, words, phrases, sentences, and discourse, subdivided into phonological, morphological, syntactic, and discourse studies.

In addition, semantics is the aspect of language (linguistics), which is a means of expression and human communication. Humans can explain to each other ideas, concepts, and even something called signs with language intermediaries (referring to the synchronic aspects of language “comport” rather than the diachronic aspects of language and parole). Meanwhile, semiotics is to understand the signs scattered around humans. From the perspective of semiotics, all things can be categorized as signs, including signs that are

---

<sup>25</sup> Nafinuddin, *Pengantar Semantik*, 8.

<sup>26</sup> *Ibid.*



contained in the structure of language (it tends to be diachronic rather than synchronic).

In the context of structural semiotics, semantics is considered as a part of semiotics. The understanding of semiotics is related to semantic understanding because the two meanings include significance and meaning in communication between humans. Semiotics is not only related to language signs but also relates to non-language signs in communication between humans. It means that semiotics is a meaningful sign of communication.<sup>27</sup> Thus, the relation of semantic positions with semiotics is a sign, then it is categorized and classified by semiotics, expressed through ideas or concepts by semantics (linguistics).

## 2. Semiotics

### a. Definition of Semiotics

According to Saussure, as cited by Danesi, the name of semiotics or semiology derives from the Greek language *semeion* meaning a sign.<sup>28</sup> Semiology shows what constitutes a sign, and the laws that manage it; Saussure, in Chandler, semiotics examines the function of signs as part of social life.<sup>29</sup> Furthermore, the American philosopher Peirce in Sobur said that a sign represents someone in some respect or quality.<sup>30</sup>

---

<sup>27</sup> J.D Parera. *Teori Semantik*. 2nd ed. (Jakarta: Erlangga, 2004), 41.

<sup>28</sup> Marcel Danesi, *Pesan, Tanda, Dan Makna: Buku Teks Dasar Mengenal Semiotika Dan Teori Kounikasi*. 2nd ed. (Yogyakarta: Jalasurta, 2011), 3.

<sup>29</sup> Daniel Chandler, *Semiotics: The Basic*. 2nd ed. (New York: Taylor & Francis, 2007), 16.

<sup>30</sup> Alex Sobur, *Semiotika Komunikasi*. 1st ed. (Bandung: PT Remaja Rosdakarya, 2003), 41.

Moreover, Barthes states that semiotics target to capture any scheme of signs, images, gestures, musical tones, etc. Signs regardless of their amount because semiotics aims to take in any system of signs.<sup>31</sup> Another expert, Sobur state that semiotics is a science or approach to analyzing signs.<sup>32</sup> Sebeok was the author of Western medical science, establishing semiotics as the unit of medicine that studies symptoms – a symptom being, in issue, a semeion “mark”, “sign” that believes for something other than itself.<sup>33</sup>

From the explanation above, researchers assume that semiotics is the study or approach to analyzing signs. Therefore, the researcher believes that semiotics is the study of the meaning of signs to help humans to acquire information and communicate more appropriately and efficiently through signs.

In semiotic analysis, the smallest unit of meaning is the signs. For an instance, the behavior of someone’s dress is a set of signs that tell more about that person. Clothing included the smallest of signs. For example, a popped collar means the person likes to look presentable or tidy.

There are two levels of meaning. At its most basic level, there are signs. The denotation is meant literally. But when a letter arises

---

<sup>31</sup> Roland Barthes, *Elements of Semiology*. Translated from the French by Annette Lavers and Colin Smith., (New York: HILL and WANG, 1986), 9.

<sup>32</sup> Sobur, *Semiotika Komunikasi*, 12 and 15.

<sup>33</sup> Thomas A. Sebeok, *An Introduction to Semiotics*. 2nd ed. (London: University of Toronto Press, 2001), 4.

in a group or a specific context, it turns out a code and suggests or connotes additional meanings. For example, red barely denotes a colour, but in specific contexts, it can connote or represent emotions such as passion or love. These codes are regularly used in media to enhance, and subtly emphasize how viewers need to consider or act about certain things. These are the dominant ideologies of culture. For example, a long-standing artistic ideology is that diamonds or chocolates represent love and that people should present this to their loved ones as evidence of their passion for the opposite.

These codes are set of signs that appear to match clearly. Together, they devise meaning. To link to the signs and codes of charm, the heartbreak sign means loss of love, and if you add the broken heart to the signs of two people, when that sign comes together, everyone reads that the couple has broken off the romance will be the code.

#### **b. Theory of Semiotics**

There are several theories of semiotics. The two main pioneers of semiotics in linguistics were Charles Sanders Peirce (1839-1914) and Ferdinand de Saussure (1853-1931). Peirce is a philosopher and logician based in Germany, while Saussure is a general linguist living in France.

According to Peirce, logic is the study of how people think, communicate and give meaning to what nature shows to others through signs. The meaning of signs for Peirce can be very broad,

both in linguistics and other general signs, while Saussure emphasizes more on signs more as the basis for developing general linguistic theory. Saussure assumes that linguistic signs have advantages over other semiotic systems.

Thomas Albert Sebeok is one of the figures who has most provided to the institutionalization of semiotics internationally, and its form as “biosemiotics”, “semiotics of life”, or, as he desired in his latest book “global semiotics”.<sup>34</sup> Sebeok is a famous semiotic expert, who has a living history background from a long academic career, stretching from Russia to the United States.<sup>35</sup>

Sebeok state that signs provide humans to (1) signal their reality, (2) interact with information within the species, and (3) pattern approaching facts from the outside environment. Semiotics is the science that investigates these features.<sup>36</sup>

Human intelligence and common existence are based on the construction, practice, and transaction of signs and resemblance. When we nod, speak, write, read, watch TV programs, listen to music, or look at pictures, etc., we engage in sign language based on illustrated behaviors.<sup>37</sup> Representation is the creation of meaning through the language of view in our heads. It is the connection between the view and language that allows us to connect to either

---

<sup>34</sup> Susan Petrilli and Augusto Ponzio, "A Tribute to Thomas A. Sebeok". Springer Science + Business Media 1 (2008): 25.

<sup>35</sup> Nazaruddin, *Pengantar Semiotika*, 20.

<sup>36</sup> Ibid.

<sup>37</sup> Ibid.

the “real” world of things, humans, or experience, or the fictional world of things. There are two processes, and two representation systems involved.<sup>38</sup>

First, there is the “system”. All sorts of things, humans, and experiences are connected with a series of theories or spiritual representations. Without them, the world could not be defined in any meaningful way. Apart from that, meaning is the concepts and images formed in the mind that may stand for or can “represent” the world. It also depends on the system of the mind and can see both inside and outside the mind.

We can express and exchange meanings and concepts, but we can do that when we additionally have to get the right of entry to a common language. Therefore, language is the second representational system involved in the overall process of meaning construction. Then, it translates into plain language so that we can compare the theory and clue to concrete written, spoken, and visual images. An expression used for words, sounds, or images that have meaning is a sign. These signs denote or illustrate the perception between them that we carry around in our minds and which together form the semantics of our culture.

Semiotics offers a system, a systematic way of looking at signs as if each sign has a clear structure, in the sense that the sign seems to have a certain meaning when it means something else. Each

---

<sup>38</sup> Stuart Hall, *The Work of Representation. Semantic Scholar*, (2013), 3.

sign can still be interpreted at will but must be systematic.<sup>39</sup> Therefore, it is not only arbitrary interpreting, the meaning interpreted must be clear and acceptable to the mind.

With a biological approach to sign studies, Thomas Albert Sebeok classifies the signs into six types: symptoms, signals, icons, indexes, symbols, and names. Three of the six types of signs (icons, indexes, and symbols) were taken by Sebeok from the classification of signs built by Charles Sanders Peirce. The basic classification of the six types of signs correlates with marker and sign.<sup>40</sup>

### c. Kinds of Semiotics

Thomas Albert Sebeok classifies the signs into six types: symptoms, signals, icons, indexes, symbols, and names. Below are the descriptions of the six types of signs:

#### 1) Symptoms

Symptoms are a type of sign issued by the body of all living things as a sign to warn.<sup>41</sup> Symptom is an indication of the presence of an unwanted disease or health disorder, in the form of signs or characteristics of the disease, and can be felt, such as feeling nauseated or dizzy. In addition, a symptom is not necessarily related to a disease, for example, pregnancy.<sup>42</sup> In

---

<sup>39</sup> Yuliantini and Putra, "Semiotika Dalam Novel", 66.

<sup>40</sup> Sebeok, *An Introduction to Semiotics*, 3.

<sup>41</sup> Nazaruddin, *Pengantar Semiotika*, 21.

<sup>42</sup> Wikipedia, "Simtom," access from <https://id.wikipedia.org/wiki/Simtom>, on 19 July 2022, at 10.30 a.m

essence, a symptom is subjectively observed by a patient and cannot be weighed or measured.

As one type of sign, a symptom is defined by its compulsive, automatic, and non-arbitrary nature, while the relationship between the marker and its signifier is natural.<sup>43</sup>

An example of a symptom is sneezing. People sneeze without their will. Once there is a trigger, sneeze immediately. The compulsive trait makes sneezing automatic too. The meaning cannot be controlled by the person. One time sneezing occurs as an allergic symptom and another time it occurs as a cold symptom so the meaning becomes non-arbitrary. The relationship between the marker and its marker (between sneezing with allergies or colds) is natural. That is, naturally, symptoms of sneezing mean allergies or colds.<sup>44</sup>

## 2) Signals

A signal is a sign that mechanically or conventionally triggers a signal receiver reaction. Quoting Paul Kecskemeti (Meaning, Communication, and Value, 1952), Sebeok states that the definition is following the view that signals can come from nature, but can also be made by humans. It should be noted that what is meant by sign receivers can be machines and organisms.<sup>45</sup>

---

<sup>43</sup> Sebeok, *An Introduction to Semiotics*, 46.

<sup>44</sup> Nazaruddin, *Pengantar Semiotika*, 21.

<sup>45</sup> *Ibid.*, 22.

Therefore, it can be concluded that signal is a word that is usually used as a sign or gesture without speaking. A signal is something that represents something like a metaphor. Signals will imply a meaning that can be understood by humans who use them.

Signals may appear in a variety of forms. A parking attendant signals the driver with a shout “Stop!”, certain hand movements, or blowing his whistle in a certain way. The three signals request the same reaction, which is to stop the vehicle.

The signal just exemplified is conventional. There is also a natural signal. All beings are equipped with the ability to produce and respond to signals as a way to get on with life. Natural signals vary because they depend on the species of creature. Birds have signals that are typical of bird species, which are different from signals possessed by snakes or humans. Furthermore, the signals issued by birds are not only different from other species signals but are also not affected by the presence of other species signals. Even so, that does not mean that the bird signals are entire to environmental factors.<sup>46</sup>

### **3) Icons**

An icon is a kind of sign that is made to resemble, mimic, or reproduce its reference. An icon is a sign that bears a resemblance to what the wearer recognizes. Portraits are icons

---

<sup>46</sup> Sebeok, An Introduction to Semiotics, 21.



because they reproduce the reference visually. Photocopy sheets are also iconic because it also visually duplicate the reference.<sup>47</sup> Similarity and reproduction can not only be visual but in other ways also can build icons. The words *onomatopoeia* are icons because they mimic their references in terms of sound. Perfume with plant scents is also iconic because it smells like a reference.

#### 4) Indexes

An index is a type of sign that indicates something or somebody based on their presence or location in space and time. Smoke is an index for fire in a particular place, as our saying goes: Where there is smoke, there is fire. Sneezing is an index for colds. Unlike the icons, the index does not resemble the directions, but it does indicate or mark where it is located. The most exciting indexicality is the index finger to point at people, objects, and directions. Many words are indicative of symptoms, like here, there, above, and below which indicate the location of something being discussed.<sup>48</sup>

#### 5) Symbols

Symbols are signs that represent the reference modestly and conventionally. In general, all words are symbols. However, any marker (object, sound, shape, etc.) can be a symbol. The index and middle fingers formed as the letter V become a

---

<sup>47</sup> Nazaruddin, *Pengantar Semiotika*, 23.

<sup>48</sup> Ibid.

symbol of victory; white symbolizes cleanliness, and purity, purity: black symbolizes sin, crime, and corruption. All symbols are built based on social conventions.<sup>49</sup>

As a concrete communication medium or verbal communication, these symbols can be seen in the use of gestures and words in a language. In a more meaningful and conceptual use, the symbol system functions as an identity. The use of symbols as a medium of communication or social interaction is made possible through a process of interpretation.<sup>50</sup> Therefore, humans will not only adapt to their environment, but also their symbolic environment.

## 6) Names

A name is a type of sign whose reference is a group (termed “extensional class”). A person’s name is a sign that identifies that person based on certain variables, such as ethnicity and gender. Additional names – for example, last name, nickname, and title – give a more complete description of the person’s identity. By that definition, all individuals referred to by their names. An extensional definition of a class is a definition made by giving a list of names of all class members, or by appointing them one by one its members.<sup>51</sup>

---

<sup>49</sup> Nazaruddin, *Pengantar Semiotika*, 23–24.

<sup>50</sup> Eko Punto Hendro, “Simbol: Arti, Fungsi, Dan Implikasi Metodologisnya,” *Endogami: Jurnal Ilmiah Kajian Antropologi* 3, no. 2 (30 June 2020): 160.

<sup>51</sup> Sebeok, *An Introduction to Semiotics*, 59.

As a name, which is one type of sign, Ahmad and the UN members are like empty glasses. That is, anyone can belong to an individual named Ahmad as long as his name is Ahmad. The condition only changes if Ahmad is given supplementary information, for example, “Ahmad who likes to daydream” or “Ahmad the title of Prince of the Earth”.

With the development of technology today, semiotics has its way to be able to develop. Communication science provides a space for semiotics so that they can participate in the process of developing their knowledge. One aspect of communication studies that has a connection with semiotics is film.<sup>52</sup> In the film, unconsciously, there are various kinds of scenes that can be said to be far from reality, such as an event that has no clear origin, which means that some events are far from reality. Therefore, it is an imagination that is processed and then developed by them.

### **3. Film**

#### **a. Definition of Film**

Etymologically, film means moving images. Initially, films were born as part of technological developments. It was discovered from the development of the principles of photography and projectors. Thomas Edison developed a moving image camera for the first time in 1888 when he made a 15-second film in which one

---

<sup>52</sup> Arif Budi Prasetya, *Analisis Semiotika Film Dan Komunikasi*. 1st ed. (Medan: Intrans Publishing, 2019), 41.

of his assistants was sneezing. Soon after, the Lumiere brothers gave a cinematic film show to the public at a cafe in Paris.<sup>53</sup>

At this point film has become a human-speaking medium, means of communication, or even telling stories. If previously telling stories was done orally, in writing, now there is another medium: with moving pictures, what is being told is about life. This is where we then refer to films as representations of the real world. Eric Sasono wrote that, compared to other media, films can imitate reality as closely as possible to everyday reality.

Films are represented by filmmakers by observing society, selecting the reality that can be made into films and removing unnecessary ones and reconstructing starting from writing the scenario until the film is finished.

However, the reality that appears in the film is not real reality. The film is a real-life imitation of,<sup>54</sup> which is the result of artwork, where it is colored with aesthetic values and messages about neatly packed values.<sup>55</sup>

According to Oey Hong Lee in Sobur,<sup>56</sup> the film was also the second media of communication in the last of the 19<sup>th</sup> century. It means that from the beginning of the history of film, the film is easier to be a media of communication than newspapers in the

---

<sup>53</sup> Marcel Danesi, *Pengantar Memahami Semiotik Media*. (Yogyakarta: Jalasutra, 2010), 132.

<sup>54</sup> Ade Irwansyah, *Seandainya Saya Kritikus Film*, (Yogyakarta: Homerian Pustaka, 2009), 12.

<sup>55</sup> Ekky Al-Malaky, *Remaja Doyan Filsafat, Why Not?*, (Bandung: DAR! Mizan, 2004), 139.

<sup>56</sup> Alex Sobur, *Semiotika Komunikasi*. 2nd ed. (Bandung: PT Remaja Rosdakarya, 2009), 126.

middle of the 18<sup>th</sup> century until the early 19<sup>th</sup> century. As the media of communication, the film is divided into some types and genres.

Stanley state that, the film is an audio-visual communication medium to convey a message to a group of people gathered in a specific place. The film is also considered to be a powerful mass communication tool for the target audiences.<sup>57</sup> When watching a film, the audience seems to be able to transcend space and time, which can tell life stories and even affect the audience. The most important things in the film are pictures and sound; spoken words (plus other sounds accompanying the pictures) and music in the film. The more important semiotic system in the film is the signs that describe something. The signs used in the film signal a message to the audience, and each signal received will be different.

According to Joseph V Maschelli in Anggriani, the film is structurally made up of many shots, scenes, and sequences.<sup>58</sup> On the other hand, Joseph M. Boggs and Dennis W. Petrie wrote in their book,<sup>59</sup> that the film is a unique work of art, and its combination of color, technology, music, literature and acting will have a strong impact on the viewer says that the film is interesting to watch.

---

<sup>57</sup> Rahman Asri, "Membaca Film Sebagai Sebuah Teks: Analisis Isi Film Nanti Kita Cerita Tentang Hari Ini (NKCTHI)", *Jurnal Al Azhar Indonesia Seri Ilmu Sosial*, Vol. 1, no.2 (Agustus 2020): 74.

<sup>58</sup> Dwi Anggraini, "Stereotip Perempuan Dalam Film *Get Married* Analisis Semiotika Roland Barthes". *EJournal Ilmu Komunikasi* 4, no. 2 (2016): 178.

<sup>59</sup> Joseph M Boggs and Dennis W Petrie, *The Art of Watching Films*. 7th ed. (New York: McGraw Hill, 2008), 3.

Film and literature are two different things with a similar goal of creating magnificence for the human imagination and understanding. In literature, authors use language to show the inner workings of characters, but in film, moving images show characters through their actions.<sup>60</sup> Film and literature work closely together in the advancement of human civilization. Film and literature are artistic expressions of the human spirit. One thing is very clear and we have to accept that literature provides verbal literacy and film provides visual literacy.<sup>61</sup> In this way, there is an interrelationship between literature and film. That is why film is considered a branch of literature.

Semiotic studies show that film is one of the products in which mass media create or repurpose signs for their use. The trick is knowing what something means, what it stands for, how that meaning is driven, and why it has meaning in the form it is displayed.

At the marker level, the film is a text that contains a series of photographic images that result in the illusion of motion and action in real life. At the marking level, the film is a mirror of metaphorical life. The topic of the film becomes very basic in the semiotic media because in the film genre there is a system of signs that is responded

---

<sup>60</sup> Ramrao, "Film and Literature," 154.

<sup>61</sup> Ibid., 150.

to today and through films they are looking for recreation, inspiration, and insight into the level of the interpretant.<sup>62</sup>

## **b. Kinds of Film**

In its development, due to the advancement of increasingly sophisticated techniques and the demands of the mass of viewers, filmmakers are increasingly varied. There are 12 (twelve) genres of the world's most popular films in each era, namely:

### **1) Comedy**

Comedy films are one of the categories of films that prioritize humor. These films are designed to make the audience laugh through entertainment. The films that represent the comedy genre are divided into several sub-genres, such as:

- a) Black comedy is a type of comedy film that alludes to taboo things such as death, murder, crime, and other satirical things. Take for example a film entitled *Dr. Strangelove*, *Burn After Reading*, and *The Wolf of Wall Street*.
- b) Parody or spoof is a type of comedy film that parodies other films or works. Take for example a film entitled *Blazing Saddles*, *Airplane*, and *Scary Movie*.
- c) Slapsticks is a type of comedy film that relies on physical and comical humor. Take for example a film entitled *Johnny English*, *Meet the Parents*, and *Home Alone*.

---

<sup>62</sup> Danesi, *Pengantar Memahami Semiotik Media*, 134.

d) Fish out of water is a term for comedy films when characters are in unfamiliar and unexpected situations. Take for example a film entitled Police Academy.

## **2) Romance**

Romantic films include romantic love stories focusing on the passion, emotions, and romantic love relationship of the main characters. Romantic films loved by many people, this is also stories that can be seen from various points of view. Take for example a film entitled Love Actually, About Time, and Titanic.

## **3) Fantasy**

Fantasy films are films that usually have a magical theme or things beyond the reach of human logic, the supernatural, mythology, folklore, and seductive fantasy worlds. Take for example a film entitled The Lord of the Rings and Avatar (2009).

## **4) Musical**

A musical film is a genre of film in which songs sung by characters, sometimes accompanied by dancing. But, not every film with music can be classified as a musical film. What is meant here is a film that is musical, which is characterized by music that is an internal part of the story, not just a distraction. Take for example a film entitled La La Land, Aladdin, High School Musical, and The Greatest Showman.



## 5) Thrillers

Thriller is a tense storyline or can be called suspenseful, something which makes viewers keep guessing or makes them question how something will end.<sup>63</sup> Thriller is a film designed to keep viewers on their toes with thrilling and sensational action. Their storylines often involve themes of realistic life, such as murder cases, the criminal underworld, spies, or even conspiracy theories. Thrillers often overlap with pieces from works produced in other genres; Mystery, for example. Take for example a film entitled *Shutter Island*, *Casino Royale*, *The Sixth Sense*, and *Taken*.

## 6) Horror

Horror films mostly try to provoke emotions in the form of fear from the audience. Their storylines often involve themes of death, mental illness, or the supernatural world, such as ghost stories, myths, or urban legends. Take for example a film entitled *The Exorcist*, *The Ring*, and *The Conjuring*.

## 7) Drama

Drama is the most common and basic type of film genre. A drama film is a type of film that presents dramatic conflicts between several characters in it. Drama has a certain theme, it can be a conflict of love, family, friendship, politics, social, life,

---

<sup>63</sup> Virdyna, *Vocabulary 2 Course*.

and so on. Take for example a film entitled *The Shawshank Redemption*, *Game of Thrones*, and *City of God*.

#### **8) Adventure**

An adventure film is a type of film that tells of an adventure or exploration of a certain location or place, usually intending to look for goods, objects, or other special purposes. Take for example a film entitled *Indiana Jones*, *Pirates of the Caribbean*, *The Revenant*, and *First Blood*.

#### **9) Sci-Fi**

Sci-fi or science fiction is fiction films with the theme of the imaginative influence of science and technology on society and the world. In short, the definition of sci-fi is a film genre that has a characteristic element of imagination related to robots, outer space, aliens, cyborgs, time machines, to the future era. Take for example a film entitled *Star Wars Episode V: The Empire Strikes Back*, *A Quiet Place*, and *Inception*.

#### **10) Actions**

Action film is a type of film that presents action and fights in it. Characters in action films will be involved in challenges that require physical strength and of course special abilities that are trained, such as war films, *silat*, cowboys, police, gangsters, and the like. Take for example a film entitled *Bad Boys*, *21st Jump Street*, *The Mask of Zoro*, and *Karate Kid*.

## **11) Animations**

An animation film is a film whose image processing uses the help of computer graphics to produce 2-dimensional and 3-dimensional effects. Animated cartoons are made by depicting each frame one by one to be photographed. By using images, filmmakers can create motion and forms that do not exist in reality. An example of a cartoon is The Lion King, Toy Story, Despicable Me, Ice Age, and Monsters, Inc.

Anime and cartoons are two different things. Cartoons are animations made by Westerners, while anime is made in Japan. Visually, anime is diverse from cartoons, with more complex body proportions that are more like real humans, except for the face. Anime is a form of maturity, while cartoons are mostly watched by children. However, cartoons and anime both of them teach friendship, love, and various other magnificent things. Both have striking differences, and both can be classified as animation. An example of an anime is One Piece: Stampede, Your Name, Worlds Bubble Up Like Soda Pop, Naruto Shippuden: Bonds, and Detective Conan: The Scarlet Bullet.

## **12) Documentary**

Documentary films are based on true stories and authentic evidence of events that have occurred in real life. When viewed from the material subject, documentary films are related to the factual aspects of humans, animals, and other living things that

are not mixed with fictional elements. The aim is to make the audience aware of various aspects of life's realities. Take for example a film entitled *Fahrenheit 9/11*, *Moonage Daydream*, *Grizzly Man*, and *Justin Bieber: Never Say Never*.

In this research, the researcher is interested to analyze a Sci-Fi thriller film entitled *Bird Box*. The *Bird Box* film is categorized as a thriller film and Sci-Fi because of the explanation above that says that Sci-Fi deals with technology and fictional science as the focus and it's related to elements of robots, outer space, aliens, cyborgs, time machines, to the future era, and a thriller is a tense plot, which can also be described as suspense, leaving the viewer to speculate or wonder how something will end. Meanwhile, *Bird Box* contains a story of humans can survive without having to see strange creatures whose origins are unknown. The researcher has a personal interest in watching and analyzing thriller films.

### **c. The Elements That Form The Film**

Films are indeed formed by many elements (audio and visual), In theory, audio-visual elements in films are categorized into narrative elements and cinematic elements. These two elements interact and are fluent with each other:

#### **1) Narrative Elements**

Narrative elements relate to aspects of the film's story or theme. Factors such as character, problem, conflict, place, and

time are factors in this case. They interact with each other to create a series of events that have a purpose are bound by rules – the law of cause and effect (the logic of cause and effect).

## 2) Cinematic Elements

In story films, the narrative element is the treatment of the film's story. Meanwhile, cinematic elements are technical aspects in the production of a film.<sup>64</sup> Consists of:

- a) *Mise en scene* which has four main elements: setting or background, lighting, costumes, and make-up;
- b) Cinematography is the treatment of the camera and the film and the relationship between the camera and the object taken;
- c) Editing, which is the transition of an image (shot) to another; and
- d) Sound is everything in the film that we can perceive through the sense of hearing.<sup>65</sup>

### d. Structure of Film

The structure is the design framework that brings together the various elements of the film and represents the mind of the filmmaker. The structure of the film consists of an outer structure and an inner structure. In the outer structure, some elements or units build, and an inner structure. In the outer structure, there are

---

<sup>64</sup> Himawan Pratista, *Memahami Film*, (Yogyakarta: Homerian Pustaka, 2009), 1-2.

<sup>65</sup> *Ibid.*, 12.

elements or units that build and physically a film can be broken down into the following elements:<sup>66</sup>

### 1) **Shot**

A shot is a continuous series of images representing the plot of a film, part of a sequence of images long enough for a single shot. Technically, the recording starts from the moment the cameraman starts pressing the record button until he/she presses the record button again.<sup>67</sup> A group of shots, usually be grouped into a scene. One scene can number up to tens of shots. One shot can last less than a second, a few minutes, or even hours.

### 2) **Scene**

A scene is a short section of an entire story showing continuous action, bounded by space, time, content (story), theme, character, or motif. A scene usually consists of multiple interconnected shots.

### 3) **Sequence**

Sequences are large segments that represent complete events. A sequence usually consists of multiple interconnected scenes. In literature, a sequence can be defined as a chapter or a group of chapters.<sup>68</sup>

---

<sup>66</sup> Pratista, *Memahami Film*, 29-30.

<sup>67</sup> Wahyu Wary Pintoko and Diki Umbara, *How to Become A Cameraman*, (Yogyakarta: Interprebook, 2010), 97.

<sup>68</sup> Pratista, *Memahami Film*, 29-30.

The inner structure is determined by several elements:<sup>69</sup>

- 1) Exposition is a description of place, time, atmosphere, and character.
- 2) The point of attack is the initial confrontation of opposing forces.
- 3) The complication is telling the involvement between the supporting elements of the story.
- 4) Discovery is the discovery of new information in the middle of the story.
- 5) Reversal is the occurrence of new complications between the supporters of the story.
- 6) Conflict is a clash between opposing forces.
- 7) Rising Action is the disclosure of the main plot development.
- 8) The crisis arises when complications demand important decisions from characters.
- 9) The climax is the highest peak of all tension and intensity, usually occurring with a crisis.
- 10) The falling action is a descending climax and leads to a conclusion.
- 11) The conclusion is the stage where all questions are answered, the main problem is solved and overcome, and in tragedy, it is called catharsis.

---

<sup>69</sup> Sinthiani, "Analisis Semiotik Film 3 Hati Dua Dunia Satu Cinta" (Skripsi, Universitas Islam Negeri Syarif Hidayatullah, Jakarta, 2011), 26.

### e. Definition of Character in Film

The definition of a character in the film is generally the same as that in literature, incorporating narrative elements and visual representations of the characters. According to Jones of Burhan, in the literary world, a character is a way of presenting a distinct image of the person in the story. Burhan emphasized the strategic position of the characters in this story as messengers and communicators of the message including mission or morality or something consciously communicated to the audience.<sup>70</sup>

Minor states that characterization is the way characters are created on the screen through actors and actresses performances, speech, and voice characteristics.<sup>71</sup> From this theory, it can be understood that the visual presentation of the characters acts as a specific characteristic that represents their values, identities, motivations, and characterizations.

The figure is the most important element in literary work. Through the characters, the reader will find a picture of another character, a picture of events, and a complete picture of the story. Characters are actors who can make the events in the short story linked and have a plot.

Characteristics include three indicators, namely physical, social, and psychological characteristics. Physical depiction of a

---

<sup>70</sup> Burhan Bungin, *Sosiologi Komunikasi: Teori, Paradigma, Dan Diskursus Teknologi Komunikasi Di Masyarakat*, (Jakarta: Kencana Prenada Media Group, 2006), 17.

<sup>71</sup> Tira Nur Fitria, "Characterization Analysis of the Main Character in Hichki Movie". *Vivid: Journal of Language and Literature*, Vol. 10 no. 1 (2021): 7.



character is useful for giving readers an image of how the character's physical form is because the physical form will be associated with the characters in the story.

### **1) Character Classification**

Characters are the values that describe the problems and events that build the story. These role differences are expected to be recognized by the audience. If this identification process is successful, it feels like the emotions of the audience are represented by the emotions of the identified roles. Identifying a role means that the audience has incorporated the thoughts and feelings of that role into their feelings and thoughts.

Characters are an important element in developing a story in a film because the characters are the people who act out the scene of the film, and those scenes become the story. Without characters, there would be no story, and without characters, there would be no plot. A character is a fictional character that lives in a story, although some exceptions may be allowed for this simple definition.

A character is a person, identity, or entity present in a work of art. Along with plot, setting, theme, and style, characters are considered one of the basic building blocks of fiction. Characters should enter the story as three-dimensional, non-stereotypical characters and become more dimensional as the story and other characters act out.

In other words, a character's type and components are the overall "shape" of the character in the movie. This type of character is usually divided into several types used as needed and the type or genre of film used:

- a) A flat character is a type of character that tends to be flat. This type of character doesn't change much from the beginning to the end of the movie.
- b) A round character is a very realistic type with all movements and poses fixed like a character in the real world. These types of characters are complex and grow as the story progresses.
- c) Static Character is a silent character type. This type of character has come quite a long way in their story, but with very few major changes in character, essence, or perspective.
- d) A dynamic character is a dramatic character type that changes throughout the story, in attitude, disposition, or both motivation and preserved principles.

According to Burhan, characters can be divided into two categories base on the character's role or importance in the story:

- a) The main character or central character, namely a character that is classified as an important person, appears throughout and gives the impression that he dominates most of the story.<sup>72</sup> The person the perpetrator of the incident, and the person affected by the incident. Person in constant contact

---

<sup>72</sup> Burhan Bungin, *Pornomedia: Sosiologi Media, Konstruksi Sosial Teknologi Telematika, & Perayaan Seks Di Media Massa*, (Jakarta: Jakarta Kencana, 2005), 176.

with other characters, both visually and narratively, determines the overall plot development.<sup>73</sup> Therefore, the main character is a character who embodies ideal standards and values for humans, and one of them is a character that is typically called a hero.

- b) Additional characters or peripheral characters, namely characters who appear occasionally in the story, and who also appear in relatively short segments of the story.<sup>74</sup> In general, the presence is not as important as the main character but is able to support the storyline. Generally appears in the middle of the story when the main character has been identified.

Characters can be divided into protagonists, antagonists, and strong characters based on their appearance function.<sup>75</sup>

- a) Protagonists are characters who show something according to the opinion and expectations of the viewer. Characters are usually described as good characters, universally liked, and positive characters.
- b) Antagonists are characters called an evil cast, usually enemies of the protagonist. Hostile personalities are often defined as cruel, liar, arrogant, rude, and a troublemaker who likes to show off.

---

<sup>73</sup> Bungin, *Pornomedia*, 177.

<sup>74</sup> *Ibid.*, 176.

<sup>75</sup> Burhan Nurgiyantoro, *Teori Pengkajian Fiksi*, (Yogyakarta: UGM Press, 2018), 260.

- c) A tritagonist is a character who mediates between the protagonist and the antagonist. A tritagonist is described as a neutral cast, sometimes taking the hero's side.

As already explained, the narrative has several main elements that help the course of a storyline, these elements are; (1) The storied actor is the main motivator who runs the storyline, the story actor consists of the protagonist (main character or hero), the antagonist (supporters or enemies or rivals), and a tritagonist (a character who mediates between the protagonist and the antagonist) (2) Problem or conflict can be interpreted as a barrier to the protagonist from reaching his/her goal, problems can arise from both the protagonist and the antagonist. (3) Purpose is what the story actor wants to achieve, which can be physical, such as defeating an enemy, or non-physical, such as happiness.

#### **4. "Bird Box" Film**

Based on the 2014 novel of the same name by Josh Malerman, Bird Box is a 2018 American post-apocalyptic horror thriller film directed by Susanne Bier and written by Eric Heisserer. The film follows the character Malorie Hayes, played by Sandra Bullock, as she tries to protect herself and her two children from an entity that drives anyone who sees her to commit suicide.



**Figure 1.1**

The Poster of Bird Box Film

Bird Box had its world premiere at the AFI Fest on November 12<sup>th</sup>, 2018, and began a limited release on December 14<sup>th</sup>, before streaming worldwide on Netflix on December 21<sup>st</sup>, 2018. Bird Box is a

popular film with 45 million views within the first week. The film received mixed reviews from critics.

“*Bird Box*” tells the story of a post-apocalyptic situation in which mankind is struck by strange symptoms that make someone want to commit suicide. Starting in Romania, this strange phenomenon has spread to Russia and America. The arrival of this strange phenomenon was accompanied by the appearance of an invisible creature whose arrival was preceded by a strange wind.

*Bird Box* film has an interesting storyline. This film tells the story of a mother, Malorie Hayes who struggles to find a safe place for her two eight-year-old children, Boy (Julian Edwards) and Girl (Vivien Lyra Blair), from a “virus” that will kill them, if they come out blindfolded. They must fight their way across the river for 42 hours blindfolded to find a safe place through the clues Malorie gets.

Malorie Hayes (Sandra Bullock) is unmistakably a headstrong woman who finds herself in a post-apocalyptic scenario after a strange and unknown phenomenon spreads around the world at terrifying speed: a whispering menace that, once you see it, you’re immediately driven to quick and brutal suicide. And in this terrifying new world where no one can risk looking to the outside world to expose themselves to this threat, Malorie flees to a group of strangers.

In the first scene in which seen a post-apocalyptic world, Malorie Hayes advises her two unnamed young children to take a rowboat down the river. She sternly instructs them not to remove their

blindfolds. From this point, the film is divided into 2 periods of time: after a mass suicide tragedy, when Malorie struggles to survive, and when it attempts five years later to find shelter for herself and her two children in a safe place.

Five years ago, a pregnant Malorie was visited by her sister Jessica (Sarah Paulson). There have been television news reports about an unexplained mass suicide in Romania that is spreading rapidly across Europe. During her routine check-up at the hospital, Malorie witnesses a woman banging her head against her window, and the others panic as the chaos continues. Jessica sees its presence, she deliberately drives her car erratically, flips over, and commits suicide by walking in front of an oncoming garbage truck.

As Malorie flees on foot, a woman invites her to come inside the house for her safety, despite strong objections from her husband. When the woman sees its presence, she goes into a trance, talks to her dead mother, and gets into a burning car, which immediately explodes. A passing Tom (Trevante Rhodes) picks Malorie up off the street and carry her into the house. One is Charlie (Lil Rel Howery), a grocery store worker who theorizes that a demonic entity has invaded Earth and driven people insane. Refugees at home should cover all windows and blindfold themselves when they go out. The owner of the house, Greg (BD Wong), suggested monitoring the surveillance cameras to monitor the entity indirectly, but upon discovering the kind of creatures he had to do that with, he decided to commit suicide by violently cracking his

skull when he was figuring out what kind of creature they were dealing with.

Olympia (Danielle Macdonald) has a good personality, but because it is too good, she lets a stranger, Gary (Tom Hollander), enter the house until it is finally revealed that he is one of the people who can survive when he sees that entity, he is also a fanatical figure. People like Gary are obsessed with seeing entities, which they believe to be beautiful. When Olympia and Malorie gave birth simultaneously, Gary suddenly opened the window shutters around the house. Cheryl (Jacki Weaver) and Olympia both accidentally see the entity, and they both kill themselves, but Malorie can convince Olympia to hand over her baby before she jumps. Gary also kills Douglas (John Malkovich) before Gary is finally killed by Tom.

After that, the Bird Box story moved forward five years later, shortly before Malorie brought her children on a trip down the river. Malorie and Tom have become a partner, their lives are stable because they can grow their food. After they saw a dangerous group of fanatics, they received a call on the radio from a stranger named Rick, who said that there was a shelter that could be reached with a two-day journey across the river. Tom was interested in finding out more about the place, while Malorie didn't believe it. She believed that it was Rick's trick so the entity could get them.

The next day, the whole family left with the remaining supplies they had brought, and they met with a fanatical group they had been



avoiding. Tom tells Malorie to take the children and go to the boat if he doesn't return, and then Tom goes to the front of the house to confront the fanatics. He managed to injure one of them with a shotgun, but his blindfold interrupted him, Tom took off his blindfold and managed to kill most of the robbers, but a fanatic saw and chased after Malorie and her children. Tom chased after him because he didn't use eye protection, he saw the entity. With difficulty, he managed to shoot the last robber before he was forced to shoot his head.

Malorie was shocked when she realized that Tom had to sacrifice his life to save them. She decided to grant Tom's wish to bring herself and the children to a shelter. Then, the film jumps forward when their boat passes the rapids, which are the most dangerous part of the river, and Malorie must be faced with a difficult situation where she has to choose which of his children must take off their blinders to tell them where to row. In the end, she could not force herself to choose one of them, instead decided to face the current rapids with her eyes closed. But even though their boat had capsized, they made it to the shore and began to seek shelter with the help of birds chirping.

The last part of the trip proved to be the most difficult. Walking with your eyes closed through the forest is the most dangerous part. Malorie tripped and fell on a slope. She was separated from her children and, the entity whispered to Girl and Boy in the voice of Malorie, who incited them to remove the blindfold that was used. Malorie managed to find Boy by ringing the bicycle bell, but Girl didn't come when she was

called, because as Boy explained, Malorie was so hard on her that make Girl was afraid of her. Panicked, Malorie apologized and promised that one day her children would be able to play freely with other children. Relieved, Girl finally returns, and the three of them can walk to safety.

When they arrived, Malorie frantically knocked on the door, and there was an entity chasing her. Malorie pleaded with the people inside to at least let her children enter. Finally, the door opened and the three of them were ushered inside, where their eyes were quickly examined. Once they were examined, Malorie realized that the shelter was a blind school, and most of the population was completely immune to the entity.

In the end, Malorie is reunited with Dr. Lapham (Parminder Nagra) who also survives and feels relieved when she sees Malorie succeed.