CHAPTER I

INTRODUCTION

The researcher discusses the information of the study. This chapter consist of Research Context, the Research Focuses, the Research Objectives, and the significance of the study, the Scope and Limitation and Definition of the Key Terms.

A. Research Context

As film developed, at the end of the 19th century film was a form of art that became a phenomenon in modern life. Films are considered to have a stronger influence on audiences than other media.[1] Films are a part of our daily lives in many ways. Even the way we speak is heavily influenced by film metaphors. Films can hold people back at least when they watch them more intensely than other mediums. And it's not unusual for a film reviewer to suggest that potential viewers prepare a handkerchief. You've certainly never heard suggestions like that from book and music reviewers. Because of the influence of films, some of which are real and some of which are not, it is important to know about the industry in which they are made.

In fact, the relationship between film and society has a long history in the study of communication expert Oey Hong Lee, for example, who stated "Film is the second communication tool to appear in the world. According to Oey Hong Lee, film reached its peak between World War I and World War

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[1] Vivian *Mass Communication Theory, Eighth Edition.* (Jakarta: Prenada Media Group. 2008.) P: 159-160

II, but then declined in 1945 along with the emergence of the medium of television.[2]

Television characters can fascinate the public's imagination. Perry Mason did great acting that made the lawyer profession on the rise. Mery Tyler Moore's role as a female news writer shows that women can achieve success in a male-dominated industry. But in the same way that in the 1980s and 1990s the cartoon character Bart Simpson's defiance of authority figures horrified parents and educators. Then there was anxiety due to the cute Beavis and Butt Head cartoon which was feared would cause children to act delinquent, then the vintage South Park Gen appeared.[3]

Initially, cartoon films were made as a means of entertainment for children which were packaged nicely, funny and unique. However, developments in animation technology and the film industry have also expanded the space for cartoon films in terms of themes, stories and images so that the audience segment has expanded.[4]

The idea to create cartoon films came from painters. The discovery of cinematography has given them the idea to animate the pictures they paint, so that the paintings can create interesting and funny things because they can play any role that is not played by humans.[5] Even characters in cartoons can suddenly become flying, big, small and so on.

In this day and age, displays of violence in films often form part of the menu of events presented on the screen. In fact, violent shows also adorn the

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[2] Cheers, Alex. 2002. Media Text Analysis. Bandung: Rosdakarya Youth. P: 126
[3] Vivian. Jakarta: Prenada Media Group. 2008. p 160
[4] Ibid
[5] Onong Uchjana Effendi. *Communication Dynamics*.(Bandung: Rosdakarya Youth: 2000) p: 216

menu of programs that are presented to children, such as animated films that are presented to children, such as animated films where almost all of the scenes always use scenes of violence that are not only physical but also verbal. This can be seen from the increasing number of main characters in animated films, always with the theme of defending the truth, fighting evil in a way that is unreasonable and sadistic, and films like this are often shown to children in the form of animated films or cartoons that are biased. Damage the child's mentality.

Violent displays presented in films can inspire someone who is irritated or angry to attack their enemy. But the same scene can also encourage police to arrest criminals. For most people, these scenes of violence are only seen as entertainment, but what about children who cannot yet differentiate between good and bad in a message presented by a film. Violent also are a communication medium that presented in television programs or films. As a communication medium, broadcasts of scenes contained in films certainly have the effect intended here, namely the changes that occur in children's behaviour after they have finished watching violent shows in their cartoon films.

There are many studies that believe that violence in animated films can influence children's behaviour with imitative behaviour being very prominent in children. It is not impossible that what they see in the film is considered as reality and then becomes an imitation, for children in their actions. Daily. Children also still find it difficult to distinguish between behaviour or fiction and what is actually a story. They also find it difficult to

sort out good behaviour, in accordance with the values, norms and personality of the nation.

Research conducted by Steur Appe Efied and Smith, which used animated films with aggressive and non-aggressive scenes on a group of children, showed that children who watched violent cartoon films became more aggressive in their interactions with peers. Meanwhile, children who watched cartoons without violence did not show changes in interpersonal aggressiveness. If the frequency of watching violent shows is very high, it will also have a big influence on children's behaviour[6].

While in Indonesia the average child spends 4 – 5 hours per day watching their favourite films, on holidays it can be up to 10 hours a day, the reason is generally parents. Just programmatically, children can be quiet and not go anywhere if they are engrossed in watching animated films. This reason is quite reasonable, but it actually contains big dangers that can threaten the future of children, because of the process of duping and destruction. Child behaviour. Because by letting children watch a lot of films alone without being accompanied and controlled by their parents, it means handing over the child's mental growth and intelligence to animated films which can damage the child's behaviour.

However, along with the rise of film, various kinds of films depicting sex, crime and violence emerged. So public anxiety often comes from the

[6] Vivian Jakarta: Prenada Media Group. 2008. P 228

belief that films for children have moral, psychological and social characteristics that give rise to anti-social behaviour[7].

Pixer is a high-quality animation film studio in Hollywood, which has successfully released many animated films, one of which is the animated film Up in 2009 which received an extraordinary response from animated film lovers, because it can entertain the audience with a very interesting storyline[8].

Up is a film made with Computer Generated Imagery (CGI). This film, made by Pixar Animation Studios, was released by Pete Docter in the United States on May 29 2009, which was the first animated film to be screened at the Cannes Film Festival and on July 29 in Indonesia. The animated film Up finished in North America by collecting quite a large Grossing of 293 Million Dollars, which is the second largest Pixar income in North America, after Finding Nemo and worldwide it has earned 434 Million Dollars. Up is the second most successful Pixar film worldwide[9].

The animated film Up became the third film to receive all the Best Animated Feature awards from the 3 main awards associations, namely the Academy Awards, BAFTA Awards and Golden Globe Awards. Overall, the animated film Up has received more than 30 awards and more than 50 other nominations. This film tells the story of the adventures of a grandfather named Carl Fredricksen and a child named Russell. By using Carl's house which has been fitted with ten thousand helium gas balloons and they are ready to fly to Paradise Falls where Charles Munts lives who is Carl and Ellie's idol. The story of this film is very effective in dragging the audience

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[7] Cheers, Alex. *Communication Semiotics.* (Bandung: Rosdakarya Youth 2003). P; 127
[8] http://id.wikipedia.org./ 28 Films 2009. Friday on 14 March. 23.23 WIB
[9] ibid

into the world of imagination/ 28 Films, 2009.[10] However, it is very unfortunate that in this quite good film there are several scenes that contain violence, which can affect children's mental health.

The element of violence is the smallest part of something that is related to an act or thing that is described, a deliberate action to force, conquer, dominate, control, control, and destroy through physical, psychological and other means. So far, people have assumed that acts of violence in a film shown on television broadcasts, in this country, are only found in adult films which are rife with violent scenes such as beatings, beatings and murders peppered with sex scenes. In fact, if you look closely at what constitutes an act of violence, it is also common in film shows aimed at children, namely cartoon films.

One of the cartoon films produced in America also shows many similar things, where almost all of the scenes always use violence, not only physical but also verbal. This can be seen more often than not when the main character (in cartoon films) defends truth against evil in a way that is unreasonable and seems sadistic[11].

Films are generally built with many signs, including a system of signs that work well together in an effort to achieve the desired effect, the most important thing in a film is image and sound. Spoken words (plus other sounds that simultaneously accompany the image) and film music, a semiotic system that is even more important in films is the use of signs that describe something in each scene in the film.

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[10] Ibid
[11]http://www.indomedia.com/ 999. Friday on 14 March. 23.23 WIB

Basically, animated films are made to entertain children, packaged in a fun and funny way, animated films for children should convey a positive message to children. In the story content contained in the animated film, for example, such as educational messages, moral messages that can provide motivation to children to support their learning process at school. Can help children understand life around them, and enrich the child's life experience without having to be exposed to negative and dangerous scenes, which can damage the child's behaviour.

This UP animated film highlights the reality of life, habits and culture of society and those who like to carry out research and adventure even though they have to face obstacles and dangers that can even kill them, and also the life of a free society.[12]

Films are not just a medium of entertainment; through films we can get many things. Like television, film is a mass media that is able to influence its audience[13]through the message of the story content; the language style has a character that is played in the film. We can take everything from positive messages or negative messages. Animated films are films that are very popular with children, so it is not uncommon for children to imitate what they see, such as language style, violent scenes and so on. From the above background, the author feels interested in studying scientifically the Semiotic Analysis of Elements of Violence in The Animated Film "Up".

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[12] http://ww.indomedia.com/1990. Friday on 14 March. 23.23 WIB
[13] L. Rivers, William. Jakarta: Prenada Media. 2003 P: 252

B. Research Focus

From the animated film Up, there are several problems that can be studied, including:

1. What are the semiotic analysis of the violent elements contained in the film of Up?

2. What are the elements of violent in the film of Up?

C. Research Objectives

Based on the research focus above, the researcher states the research objective as follows:

1. To find out the elements of violence contained in the film of Up.

2. To understand the elements of violent in the film of Up.

D. Significance of Study

The significance of this study is:

1. Theoretical Significance

This research is totally expected to be able to give new contributions regarding with language and linguistics in the semiotics discussion to analyse the film and violent elements in the film. This research is also useful for providing knowledge and insight for the development of language.

2. Practical Significant

   a. For Readers

This research can be guidance for the readers to add understanding regarding and analysing film by using semiotics associated with violent elements primarily in Up movie.

b. For Future Researchers

This research can be a reference for next researchers intending to research the movie of Up.

E. Definition of Key Terms

The key terms of this research are below:

1. Semiotics is the study of signs such as human speech, code, signal, language, culture.

2. Violence elements, which are displayed through language style used by actors in the animated film Up such as: harsh words, threatening, degrading and destroying motivation.

3. Up is a 2009 American animated comedy-drama adventure film produced by Pixar Animation Studio sand released by Walt Disney Pictures. The film was directed by Pete Docter, co-directed by Bob Peterson, and produced by Jonas Rivera. Docter and Peterson also wrote the film's screenplay and story, with Tom Mc Carthyco-writing the latter. The film stars the voices of Ed Asner ,Christopher Plummer, Jordan Nagai, and Bob Peterson. The film centers on Carl Fredricksen (Asner), an elderly widower who travels to South America with wilderness explorer Russell (Nagai) in order to fulfill a promise that he made to his late wife Ellie. Along the way, they meet a talking dog named Dug (Peterson) and encounter a giant bird named Kevin, who is being hunted by the explorer Charles Muntz (Plummer), whom Carl had idolized in childhood.[14]

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[14] https://en.wikipedia.org/wiki/Up_(2009_film). Friday on 14 March. 23.23 WIB

F. Previous Study

Ach Fauzi in his research, An Analysis on A Movie Entitled "Bilal: A New Breed of Hero": Semiotics and Islamic Moral Values. The film can provide information and educate and even inspire the viewers. One of the ways to interpret the film is by using semiotics and Islamic moral values. Semiotics is the study of the sign while Islamic moral values are the moral values based on Islamic view.

The researcher used a qualitative approach with content analysis as the type of research. The primary source used was "Bilal: A New Breed of Hero" movie to obtain the data. While the secondary sources were journals, articles, books, theses related to this research to complete the primary data. In collecting the data, the researcher implemented observation and documentation. Familiarizing and organizing, coding and reducing, as well as interpreting and representing were used to analyse the data. The researcher analysed the movie entitled "Bilal: A New Breed of Hero" by using Roland Barthes' semiotics theory. Meanwhile, the researcher used al-Ghazali's theory of moral virtues for Islamic moral values.[15]

Ayu Dian Pratiwi in her research, Myth of Violence in Venom: Let There Be Carnage Semiotic Analysis. This research discusses Venom, who is an anti hero who uses a lot of violence to deliver his existence but has a heroic soul, and also Eddie Brock, an ordinary human who acts as a host who has contradictory traits with Venom even though they live in one body coupled with conflicts with other villains characters such as Carnage and

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[15] Ach Fauzi, An Analysis on A Movie Entitled "Bilal: A New Breed of Hero": Semiotics and Islamic Moral Values, State Islamic Institute (IAIN) Madura

Cletus Kasady. Researchers present signs of violence using dialogues and movie posters as data references. Also, the characteristics of the heroes used using semiotic analysis supported by John Cawelty's Myth of Violence theory. With this method, the researcher also describes the culture of violence in American society.[16]

Ilham Habibi Sormin in his research, A Representation of Feminism in Science Fiction Film (Semiotic Analysis Related to Film Level 16). The development of the film world is very diverse and produces films with various styles. Broadly speaking, films can be grouped by story, making orientation, and by genre. This study aims to determine the representation of feminism contained in the science fiction film entitled Level 16. This study uses a qualitative method with the semiotic analysis technique of Ferdinand De Saussure's model which examines the signs in life. Through this method, several scenes are selected in the level 16 films, and then these scenes are revealed into denotative and connotative meanings and then interpreted in signifier and signified. In this study, the researcher found ten scenes that presented feminism in level 16 films.[17]

The previous studies above have similarities and differences with this research. Those above used qualitative as an approach, and examined all events in the film using semiotic analysis with discussion of different objects,

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[16]Ayu Pratiwi Dian. "MYTH OF VIOLENCE IN VENOM: LET THERE BE CARNAGE (2021) SEMIOTIC ANALYSIS." Rubicon: Journal of Transnational American Studies 10.2 (2023): 220-231.

[17] Sormin Habibi, Ilham, Muhammad Dalimunthe, and Syahrul Abidin. "A REPRESENTATION OF FEMINISM IN SCIENCE FICTION FILM (SEMIOTIC ANALYSIS RELATED TO FILM LEVEL 16)." International Journal of Islamic Education, Research and Multiculturalism (IJIERM) 4.3 (2022): 194-205.

therefore all the results were analysed perfectly using semiotic analysis, so that the researchers uncovered all the elements perfectly.

In this research, the researcher intends to analyse a semiotic analysis of violent elements on movie entitled "up". Analysing the film by using Barthe's semiotic theory is very absorbing because his semiotics tries to explore the violence that happened in a place where the film is told. The researcher also uses qualitative research as an approach to obtain maximum results, so that readers or researchers afterwards can grasp the points well.

G. Review of Related Literature

1. Semiotics

Etymologically, semiotics comes from a Greek word semeion which has the meaning "sign".[18] The term semiotics refers to semiology; there is no difference between them. Usually, the term "semiotics" is used for Peircean, while the term "semiology" is used for Saussure, but the popular term is semiotics. It can be said that semiotics is the study of signs or symbols. Terminologically, semiotics can be defined as the study of objects, events, and culture.[19] The philosophers analyze about semiotics from linguistics are Ferdinand de Saussure and Pierce. They analyze the sign based on the use of language, the sign inside language. Sausure focuses on the structure of language because the structure of language has the more meaning than the use of language.

Semiotics is concerned with everything that can be taken as a sign;

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[18] Akmad Muzakki, Contribution of Semiotics in Understanding Religious Language (Malang: UIN Malang Press, 2007), 9.
[19] Alex Sobur, Media Text Analysis "An Introduction to Discourse Analysis, Semiotic Analysis and Framming Analysis" (Bandung: PT. Teen Rosda Karya, 2012), 95.

even he said that semiotics is a theory that lies because if something cannot be used to tell truth, it cannot in fact be used to tell at all.[20] Semiotics involves the study not only of what we refer to as a 'sign' in every day speech, but of anything which stands for something else[21].According to Roland Barthes, the analysis about semiotics is used to see the level of meaning in the sign.[22]The discussion about semiotics is the combination of several experts such as Sausure, Roland Barthes, Derrida, Pierce and so on.

Every expert has their own theory about semiotics. Sausure focuses on the structure in the language, Barthes focuses on the myth in the sign, Derrida focuses on the text, Pierce focuses on his triangle meaning, and Foucault focuses on language discourse. Even though every expert has their own theory but they focus on one thing, it is a sign.

Pateda in Sobur explains that there are at least nine types of semiotics known as follows:[23]

a. Analytic Semiotics

It is a semiotics analysing about the systems of sign. The semiotics has object assign and analysing it becomes idea, object and meaning. Idea can be said as a symbol, while meaning as a thing in the symbol refers to a particular object. For example, beating, fighting and others.

b. Descriptive Semiotics

It is semiotics focused on the system which can be

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[20]Harsiddh Sonara, A Theory of Semiotics (nd: Academia, nd), 8.
[21]Daniel Chandler, The Basics of Semiotics (London: Routledge, 2007), 2.
[22]Deden Ramadhan Amiludin, "Semiotic Analysis of the Meaning of Freedom", 17
[23]Alex Sobur, Media Text Analysis, 100.

experienced right now, even though there is a past sign like seen now. For example, rainbow, lighting, storm and others.

c. Zoo Semiotics

It is a semiotic which focuses on the system of signs made by animals. Animals can make a sign to communicate with other animals, they can also make a sign which can be interpreted by humans. For example, dog, cat and others.

d. Cultural Semiotics

It is semiotics focused on the system of signs related to culture in the society. Example, greeting friend, shaking hand, and others.

e. Narrative Semiotics

It is semiotics focused on the system of signs in narration in the form of myth and folklore. Example, story of Sangkuriang, Malin Kundang and others.

f. Natural Semiotics

It is semiotics focused on the system of signs made by nature. Example earthquake, landslide and others.

g. Normative Semiotics

It is semiotics focused on the system of signs made by humans in the form of norms, like traffic light.

h. Social Semiotics

It is semiotics focused on the system of signs made by humans in the form of symbols. It can be a word or sentence.

Example, someone caring attitude when helping an accident victim.

i. Structural Semiotics

It is semiotics focused on the system of signs in the form of the structure of language, like expression.

There are several experts in semiotics who explain their theory with different explanations and ways like Ferdinand de Saussure, Charles Sander Pierce, and Roland Barthes.

a. Ferdinand de Saussure

Ferdinand de Saussure is a linguistic expert from Switzerland. He is well known by his concept or theory in semiotics namely signifier and signified.[24] A signifier is a voice which has meaning or it can be said as something which can be written, said, and read. Language is a system of signs expressing the idea, so that it can be compared by writing system, letters for illiteracy people, the symbol of religion, moral regulation, and so soon.[25]All of the signs are important to be known, they can be said as social psychology and Saussure names it as semiology which can explain about the elements of arranging the sign based on the regulation.

b. Charles Sanders Pierce

He was a philosopher in the 19th century. He is considered a modern expert in semiotics. He defines semiotics as a relationship between sign or symbol, object and meaning. According to Pierce, one of the examples is a word, while the object is something referred to as a

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[24]Deden Ramadhan Amiludin, "Semiotic Analysis of the Meaning of Freedom", 19.
[25]Rita Kurnia Wati, "Semiotic Analysis of the Film The Visitor" (Thesis, State Islamic University of Syarif Hidayatullah Jakarta, 2017), 27.

sign and the interpretant is a sign in someone's mind about the object referred to by the sign.[26]

  c. Roland Barthes

The theory about semiotics by Roland Barthes is well known by mythologies. The theory is the continuation or development of Saussure's theory. He focuses on the interaction between text with the personal experience and culture of people.[27]The semiotics theory by Roland Barthes is named as Two Orders of Signification.

Semiotic concern is to study and look for signs in discourse and explain the meaning of the signs and find their relationship to the characteristics of the sign to obtain its significance. Language as a sign system often contains a mysterious 'something'. Something that looks like sometimes doesn't fit the real reality. Therefore, it is the language user, the human being who has the authority to see and search for what 'something' does not appear in the language.

2. Ferdinand De Saussure's Model of Semiotic Analysis

According to Saussure a sign is consisting of Sounds and images, called "Signifiers", the concepts of these sounds and images, called "signified", originate from agreement.[28]

A sign is something in physical form (any soundsimage) that can be seen and heard which usually refers to an object or aspect of reality that you
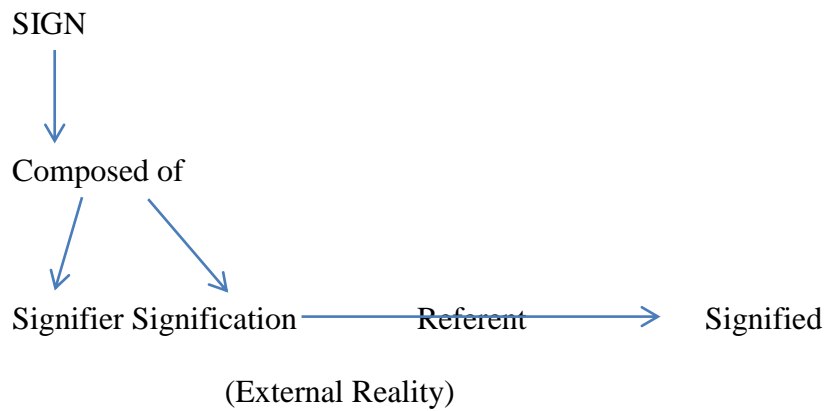
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[26]Ibid, 29

[27]Deden Ramadhan Amiludin, "Semiotic Analysis of the Meaning of Freedom", 20

[28] Kriyantono, Rahmat. Practical Techniques for Communication Research. Jakarta: Kencana Prenada Media Group. 2006. 267

want to communicate[29].

Saussure's Semiotic Model

SIGN

↓

Composed of

↙ ↘

Signifier Signification ——— Referent ————→ Signified

(External Reality)

(Source: Kriyantono,)

a. Code

Code is a system of organizing signs. Codes have a number of units (or sometimes a single sign unit). How to interpret written messages that are not easy to understand. If the code is known, the meaning will be understood. In semiotics, code is used to refer to the structure of human behavior. Culture can be seen as a collection of codes[30].

Saussure formulated two ways of organizing signs into code, namely;[31]

1) Paradigmatics is a set of signs from which one is selected for use

2) Syntagmatic, is a message built from a combination of selected signs.

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[29] Ibid. 268
[30] ibid
[31] Ibid 269

3. Roland Barthes' Semiotic Theory

Roland Barthes was born on November 12, 1915 in The City of Cherbourg in Normandy. He is the son of a naval officer Louis Barthes, who died fighting in the North Sea before his son was one year old. His mother, Barthes Henriette, as well as his aunt and his grandmother raised him in the village of URT and the town of Bayonne.[32] When Barthes was eleven years old, his family moved to Paris, although attachment to his provincial roots will remain strong throughout his life. Barthes is known as a structuralist thinker who practices Saussure linguistic and semiological models. He is a French intellectuals and literary critic who applied structuralism and semiotics in literary studies.

Barthes took myths more seriously and put them in his book published by Noody Press in 1972 mythology's Myth Today section. In the context of ancient mythology, myths relate to history and formation of people at the time, but Barthes saw it as a form of messages or speeches that must be considered correct, even if they cannot be proven.[33] For Barthes mythology is not only in the form of words, but also in the form of writing, photography, film, scientific reportage, bodies, stages and even advertisements and paintings. Semiotics in Barthes, semiotics is widely used in many fields as a tool for critical thinking. Barthes' most famous quote is "La Mort De L'auteur" or "death of the author". The Death of the author, which emphasizes that there is no authority for the interpretation, and

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[32]Reny Ananda, "Semiotic Analysis of the Representation of Praiseworthy Moral Messages in the Animated Film Omar and Hana "Series Stories of Omar and Hana: Hana Takut"" (Thesis, State Islamic University of Sultan Syarif Kasim Riau, 2021.
[33]Ibid, 21.

interpretation it can continue. Roland Barthes' Mythology is a series of articles published between 1954 and 1956 especially in Les Leures Nouvelles magazine[34]

Barthes has written many books, some of which have been widely published. They are important reference materials in Indonesian semiotics learning. Barthes developed a semiotics that discussed the meaning of the mark by using two stages of signification, namely denotative meanings (meanings that actually), and connotative meaning (figurative meaning). According to Barthes, semiotics is the science of signs.[35]The study examined separate significance of its content. Semiotics does not just research signifiers and signified, but also a relationship that binds both (sign).

One of the important areas that Barthes penetrated in his study of the sign is the role of the reader. Connotation, it requires the activeness of the reader in order to function. Barthes at length reviews what is often referred to as the system of second states of meaning, which is built on other existing systems previously. Literature is the clearest example of a system of state-level meaning of second which is built on language as the first system. The second system by Barthes is called by connotative, which is in his Mythologies. It expressly distinguishes it from the denotative or first-state system of meaning. Continuing studies, Barthes created a map of how signs work.[36]

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[34] Ibid

[35]Dessy Lestari, "Image Slides on the Instagram Account @jurnaliskomik: Semiotic Study of Roland Barthes" (Thesis, Muhammadiyah University of North Sumatra, 2019), 9.

[36]Reny Ananda, "Semiotic Analysis", 22.

1. Signifiers	2. Signified	
P 3. Denotative Sign		
i		
4. Connotative		5. Connotative
c		
t		
Signifier		*Signified*
u		
6. Connotative		
r		

1.1 Roland Barthes Semiotics Model

It can be said that meaning on the first level according to Barthes is denotation, which is the direct understanding of a sign without regard to the broader social code, while meaning on the second level is called connotations. According to Barthes, denotation is the first level of significance, while connotation is the second level. In this case, denotation is more closely related to closed meaning and thus to censorship or political oppression. The connotation according to Barthes is synonymous with ideological operation, which he calls myth, and serves to uncover and justify the dominant values that prevail at a given period.

Based on the map of the sign, it appears that the denotative sign (3) consists of signifier (1) and signified (2). But at the same time the denotative sign is also a connotative sign (4). Denotative signs produce explicit and direct meanings, while connotative signs of marking have an implicit openness of meaning that allows for the opener of other interpretations.[37] So, in this concept Barthes reveals that the sign connotative not only has

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[37] Ibid

additional meaning, but also contains both of the denotative sign that underlies its existence.

The theory of semiology according to Roland Barthes is clearly related to the semiology of Ferdinand De Saussure. The difference is Saussure, as the father of semiotics, argued that "language is a sign system" is more dichotomous. While Barthes is more triadic with three elements namely marker, mean and sign. In addition, semiotics is more widespread. In Barthes' framework, the connotation is identical to the operation of an ideology which refers to "myth" and serves to express and justify the dominant values that prevail in a particular period. According to Barthes myth is a development of connotations that have been formed for a long time in the community.[38]

Myth in this case means things that have been cultivated and believed by a society. Myth in Barthes's view is a semi logical system, which is a system of signs interpreted by society. In Barthes' view myth is not a presumption about superstition or unreasonable, but a myth according to Barthes referred to as the style of speech (type of speech) of a person in society.[39]

The myth of Roland Barthes stems from Roland's own perception that behind the signs lies a mysterious meaning that can eventually boil down to a myth. So, the essence of myth that Roland Barthes refers to comes from behind the signs in everyday communication, both written and printed. Barthes created a systematic model of analyzing the meaning of the signs.

[38] Rosmiki yulita, *Analisis Semiotic Unsur Kekerasan dalam Film Up,* (Universitas Islam Negeri Riau)2013. P 19
[39] ibid

The focus of Barthes' attention was more on the idea of two-stage signification. In the signification of these two stages there are several components of meaning that are related to each other, namely the meaning of denotation, the meaning of connotations, and myths.[40]
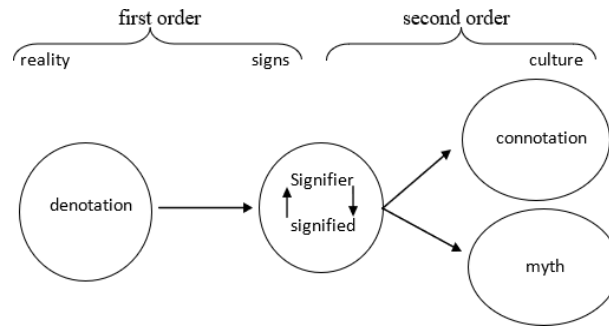
Picture 1.2 Roland Barthes' Two Orders of Signification

The two-stage signification expressed by Barthes consists of the first stage of signification, namely the meaning of denotation, and the second stage of signification consisting of connotations and myths can be seen in the following image

Through the image, Barthes describes the first stage of signification which is the relationship between signifier and signified in a sign to external reality or Barthes calls it denotation. Denotation is the clearest and most tangible meaning of the sign. In other words, denotation is what a sign represents against an object. Connotation is the term Barthes to denote the signification of the second stage. It describes the interaction that occurs when a sign meets the feelings or emotions of the reader as well as the values of the culture. Connotations have subjective words that contain the selection of choice words. For example, the word "green table" can mean

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[40] ibid

the provisions of legal provisions and testimony.[41]

The second signification stage of the sign works through myth. Myth is how culture explains or understands some aspects of reality or the phenomena of nature. Myth is the product of a social class that already has one dominance. Fiske divides myths into two, namely primitive myths that talk about superstition, about life and death, about gods and so on. Then there are today's myths that talk about people's lives and culture such as masculinity, femininity, success, and science.[42]

Barthes uses the terms denotation and connotations to denote the degrees of meaning, what is interesting about the semiotic Barthes is the use of myths. Here is the specific explanation about denotative meaning, connotative meaning and myth.

a. Denotative Meaning

The denotative meaning is the meaning of the first level of the objective (first order) that can be given to the symbol, namely with reality or symptoms shown. The meaning of denotation is direct, which is a special meaning contained in a sign, and is essentially referred to as a picture of a sign. Denotation is also the meaning of a word or group of words based on an unclear designation of something outside the language based on a particular convention objectively.[43] Denotation is what all people see without relating it to their society; it

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[41] Rosmiki yulita, (Universitas Islam Negeri Riau) 2013. P 22

[42] Alex Sobur, Media Text Analysis, 128.

[43] Devia Riri Apriani, "Semiotic Analysis of the "CEO Apologizes" Version of Bukalapak Advertisements on YouTube Social Media" (Thesis, Prof. Dr. Moestopo University, 2017), 28

is the basic meaning of visual signs.[44]

Denotative meaning is the meaning that exists in every word. That is, as in the general dictionary which contains a list of rules interpreted with a denotative meaning.[45]Denotative is commonly used for scientific writing. Barthes mentions that denotation is the most tangible meaning in the sign. In other words, denotative is what the sign describes to an object. The denotative meaning is the most basic meaning of a word. If we say a certain thing then it means that the word shows, expresses, and points to itself. So, this denotative meaning concerns objective factual information and is often referred to as the actual meaning. From this understanding can be taken the example of notating the word "lion" which means a type of wild animal, the shape is almost similar to a tiger, and there is a long feather on the face (part of the head in front) if male. Or another example of the words "woman" and "woman" that have the same meaning of denotation, ie adult humans are not men, and can give birth.

b. Connotative Meaning

In the terms Barthes uses, connotations are used to describe one of the three ways signs work in the order of omens. According to Barthes, connotations describe interactions that take place when a sign

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[44]Farah Hanum Isfandiyary and Y Herudjati, "The Aspect of Seniotics Using Barthe's Theory on a Series of Unfortunate Events Movie Poster", Department of English Faculty of Humanities, t.vol, t.no (tb, tt): 3. t.doi

[45]Dessy Lestari, "Image Slides on the Instagram Account @jurnaliskomik", 10.

meets the emotions of its use and cultural values.[46]Connotations are expressive, involving subjective and objective experiences. In the analysis of connotations, the sign is interpreted according to its additional meaning (meaning of connotation), connotative meaning includes aspects of meaning related to feelings and emotions, as well as cultural values and ideology.

Connotations have elements of feeling and opinion from a person about a sign. The meaning of connotations arises as a result of the association of our feelings to the words we say or hear. Connotative meaning occurs in part because the speaker wants to cause a feeling of agreement-disagree, disappointment, and so on on the receiving end of the message. In general, connotations have three levels, namely high connotation (positive), neutral connotation, and low connotation (negative).[47] The meaning of the connotation of a word can differ from one group of people to another according to the view of life and the norms of the judgment of that group of people. For example, the word "pig" in Muslim-majority areas has negative connotations because it is considered unclean and haram. Conversely, in areas where the majority of residents are not Muslim such as Papua or Bali, the word "pig" does not have a negative (neutral) connote. In addition, the connotative meaning may also change over time. Like the word "lecture" which used to connote negative because it means "chatty", but now becomes positive connoted. Or the word "woman"

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[46]Devia Riri Apriani, "Semiotic Analysis of Bukalapak Advertisements", 36.

[47]Dessy Lestari, "Image Slides on the Instagram Account @jurnaliskomik", 11

which connoted neutrality in the period before Japanese colonization, turned into a negative connote in the present. Connotations are used by Barthes to describe one of the three ways the sign works in the second sign state.[48]Connotations provide an overview of the interaction that takes place when the sign meets the user's emotions and cultural values. For Barthes, an important factor in the connotation is the marker at the first level.

c. Myth

The definition of myth here does not always refer to mythology in the everyday sense, as with traditional stories, but rather a way of meaning in the Barthes language as a type of speech. Basically, anything can be a myth; one myth arises for a while and sinks for another because it is replaced by various other myths.[49]Myth, which is a cultural reference (sourced from existing cultures) to explain the symptoms or reality shown by the symbols of explanation which in fact is the connotative meaning of the existing symbols with reference to history. In other words, myth serves as a deformation of the emblem which then presents a certain meaning based on the historical and cultural values of society. For example, crows are often connoted as a sign of death for Indonesian, especially in Java.

According to Junus, myths are not formed through disbursing, but through assumptions based on generalized rough observations.

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[48]Moch. Chalid Firdaus, "The Meaning of Beauty in Advertising (Semiotic Analysis of Roland Barthes's Advertisement of the Image of Sakura Fair UV Version of Febby Rastanty", (Thesis, State Islamic University of Sunan Ampel, Surabaya, 2018), 51.
[49]Ibid.

Therefore, people who live in the community will hear a lot of gossip. From the gossip can be proven by real action. For example, the myth about corruption that was originally just a "gossip" but proven by concrete actions so that institutions were created to eradicate corruption and charged people who were proven to commit acts of corruption.[43] Myth is a communication system because it carries messages. Myth is not an object, nor is it a concept or an idea. Myth is a way of signing a form. Myths are also not determined by the object or material (material) of the message conveyed but by how myths are conveyed. Myths are not only in the form of messages conveyed through verbal messages, but also in other forms or a mixture of verbal and nonverbal forms. Myths can be conveyed in the form of films, paintings, photography, advertisements, and comics as a medium of messenger.

The development of Barthes' theory of semiotics sees the signs not only limited to the meaning of denotation. But look deeper into the sign to find out the meaning of connotations. For Barthes the connotation of connoting something else, referred to as a myth. From this, certain cultural or ideological relations that influence can be known.

4. **Reality Construction Theory**

Social In general, theories in the social definition paradigm actually hold the view that humans are creative actors of their social reality. In a sense, human actions are not completely determined by norms. Habits,

values and so on, all of which are included in social facts, namely actions that describe social structures and institutions[50].

In many cases, humans have the freedom to act outside the control limits of their social structures and institutions. Where individuals originate, humans actively and creatively develop themselves through responses to stimuli in their cognitive world, therefore the social definition paradigm is more interested in what is in human thinking about social processes, especially those who follow symbolic interactions in social processes, individual humans. Seen as the creator of social reality who is relatively free in his social world.

In the anthology's explanation of the constructivity paradigm, reality is a social construction created by individuals. However, the truth of a social reality is relative, which applies according to the specific context that is considered relevant by social actors[51].

Max Weber sees social reality as social behavior that has subjective meaning, therefore behavior has goals and motivation for social behavior to be "social". Weber said that what is meant by subjective is social behavior. Making individuals direct and take into account the behavior of other people and directing subjective behavior has certainty if it shows uniformity with behavior in general in society.[52]

In reality, social reality does not stand alone without the presence of individuals, both inside and outside that reality, social reality has meaning

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[50]Ritzer, George and Goodman. Dougias J.. Modern Sociological Theory Sixth Edition. Jakarta. 75 Kencana.. 2004. P: 5.
[51]Bungin, Burhan.. Qualitative Research. Jakarta: Prenada Media. 2007. P 187
[52] Ritzer, George and Goodman. Dougias J. Jakarta. 75 Kencana.. 2004.

when social reality is constructed and named subjectively by other individuals. So as to objectively establish that reality, individuals construct social reality and reconstruct it in the world of reality, utilizing that reality based on the subjectivity of other individuals in their social institutions.

The term social construction of reality has become famous since it was introduced by Peter L. Benger and Thomas Luckman through their book entitled "The Social Construction of Reality, a treatise in the sociological of knowledge". It describes social processes through their actions and interactions, in which individuals continuously create a reality that is shared and experienced subjectively.[53]

Social reality is defined as objective, subjective reality, and symbolic reality. Objective reality is reality that is formed from experiences in the objective world that is outside the individual and subjective reality is reality that is formed as a process of re-absorbing objective and symbolic reality into the individual through the process of internalization.[54].

Meanwhile, the relationship between individuals and other people is in very intimate conditions and is in a primary group situation where children identify their own attitudes with family members who influence them. In various emotional ways, children divert the roles and attitudes of parents or other influential people. It means, children internalize and make the roles and attitudes of parents as their own attitudes. Through this kind of internalization, children are able to identify themselves.

Through the social construction of mass media, the reality of

[53] Ibid
[54]Bungin, Burhan.. Qualitative Research. Jakarta: Prenada Media. 2007. P 192

television advertising in a capitalistic society, the theory and approach of social construction of reality by Peter L Berger and Luekman has been revised by looking at the variables or phenomena of mass media to be very substantial in the process of externalization, subjectivation and internalization, thus, the nature and The advantages of mass media have improved the weakness of the slow process of social construction of reality.[55] The substance of the social construction theory of mass media is the fast and wide circulation of information so that social construction takes place very quickly and is actually evenly distributed. Constructed reality also forms mass opinion, the mass tends to be a priori and mass opinion tends to be cynical. The position of "social construction of mass media" is to correct the substance of weaknesses and complete the "social construction of reality". By placing all the advantages of mass media and the effects of media on the superiority of social construction over social reality, which occurs in people's lives.

5. **Elements of Violence**

The power and ability of films to reach many social segments means that experts agree that films have the potential to influence audiences[56].

As John Vivian said, television teaches immature minds and teaches them how to think[57]. In other words, television or films are able to have an influence on the audience, both positive and negative elements of violence. Animated films or cartoon films are films that are popular with children because they are entertaining. Children are an age that is very easily

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[55] Ritzer, George and Goodman. Dougias J. Jakarta. 75 Kencana.. 2004.
[56]Kuswandi, Jakarta: Rineka Cipta.1996; 27
[57]Vivian, Jakarta: Prenada Media Group 2008; 225:226

influenced. When they see what the actors do in the film, their brain stimulates them to do the same things they have seen in the film.

The element of violence is the smallest part of something that is related to the action or thing it describes. Deliberate actions to force, conquer, dominate, control, destroy through physical, psychological, deprivation or a combination of various forms.[58]

Meanwhile, according to the view of the Indonesian Constitution (UUD), which discusses violence based on article 1 paragraph 1 of the Republic of Indonesia Law No. 23 of 2004 concerning the elimination of domestic violence[59], it is stated that domestic violence is an act against someone, especially women, which results in physical, psychological, sexual misery or suffering and includes threats to commit acts of coercion or deprivation. The term violence is always identified with a form of physical treatment that is rough, harsh and cruel. This view is not wrong, but actually the meaning of violence itself is broader than just physical treatment.

And according to UUD No. 23 of 2002 concerning child protection. From acts of violence, article 80 paragraph 1 which reads: every person who commits cruelty, threats or violence and abuse against children or other people shall be punished with a maximum imprisonment of 3 years and a maximum fine of 72,000,000.00 million.[60].

Apart from that, the article on violence in the broadcasting and staff code of conduct and the 2009 KPI broadcast program article 33 concerning

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[58] Poerwandari E. Kristi, *Mengungkap Selubung Kekerasan, Telaah Filsafat Manusia.* Bandung: Eja Insani . 2004. P 13
[59]Republic of Indonesia Law No. 23 of 2004
[60]UUD No. 23 of 2002 article 80 paragraph 1

violence:[61]

a. Programs or program promos that contain predominantly violent content, or contain scenes of explicit and graphic violence, can only be broadcast at broadcast times when children are generally thought to no longer watch, namely 22.00 – 03.00 according to the broadcasting station's time.

b. Broadcasting institutions are prohibited from presenting programs and program promos containing scenes that are considered beyond humanity or sadistic.

c. Broadcasting institutions are prohibited from presenting programs that could be perceived as glorifying violence or justifying violence as a commonplace thing in everyday life.

d. Broadcasting institutions are prohibited from presenting songs or music video clips that contain messages that encourage or encourage violence.

Article 33, 2009 concerning violence, accidents and disasters in factual programs, broadcasting institutions must pay attention to the balance between the need to show reality and consideration of the negative effects that can be caused, therefore broadcasting scenes of violence, accidents and disasters in factual programs must follow the provisions as follows:[62]

a. Violence should not be presented explicitly.

b. The description of the injuries described by victims of violence must not be shown in close up (big close up, medium close up, extreme close up).

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[61] KPI 2009 pasal 33 tentang kekerasan
[62] KPI Pasal 33, 2009 tentang kekerasan, kecelakaan dan bencana dalam program factual.

c. Images of the use of firearms and sharp weapons must not be shown in close up (big close up, medium close up, extreme close up).

d. Images of victims of serious violence, as well as pieces of victims' body organs and pools of blood resulting from acts of violence, accidents and disasters must be disguised.

e. The duration of explicit victim exposure must be limited.

f. Moments of death cannot be broadcast.

g. A death sentence execution must not be broadcast

Article 35 of violence in children's programs states: "In children's programs, violence must not be excessive and the impression must not be created that violence is a common thing and does not have serious consequences for the perpetrator and the victim. Apart from that, there is also violence, there is a star, namely paragraph 37 which reads "broadcasting institutions are prohibited from broadcasting programs that encourage or teach acts of violence or torture against animals[63].

Violent displays are a communication medium presented in television programs such as films. The storyline of action and terror films is built around conflict, highlighted by violence and crime, the more sadistic a film is, the more attractive it is to audiences. This means, the more often children watch violent shows on television/films, the stronger the child's self-imitation in the form of aggressive (negative) behavior according to the research results presented. It has been proven that children who watch a lot of television programs or films that are filled with violence tend to behave

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[63]Samsul Wahidin, Electronic Media Communication Filter, Indonesian State Institution, and Jakarta Student Library. 2006.p; 104 ; 106

aggressively, compared to those who do not watch any violence at all, and children who watch 30 hours of films per week are estimated to have witnessed more than 8,000 murders before reaching the age of 12.[64]

It is also said that as a result, children's feelings of pity and sympathy for people who have been hurt in their lives are increasingly diminishing. Apart from that, the language factor is also affected, just pay attention to the language used in cartoon films, it is not uncommon to find words such as: stupid, stupid, devil, asshole, and others. Which children end up imitating in their daily conversations.[65]

Thus, violent displays in films are a communication medium presented in television programs, which have action and terror film storylines built around conflict, full of violence and crime. The more sadistic a film is, the more attractive it is to audiences. Violent shows are shows that show scenes of a person or group deliberately causing physical, mental and social suffering to other people[66].

Violence can occur physically, verbally, non-verbally, and/or through information and communication technology media (including online). Kinds of violence consist of:[67]

a. Mass brawls or fights

b. Persecution

c. Fighting

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[64] Angry kids frustrated parents"/ dalam gracinia, 2005 ; 45

[65] Bungin, Burhan. 2007. Qualitative Research. Jakarta: Prenada Media.

[66] E. Kristi, Poerwandari. 2004. Revealing the Veil of Violence, Study of Human Philosophy. Bandung: Eja Insani p 13

[67] https://merdekadarikekerasan.kemdikbud.go.id/definisi-dan-bentuk-kekerasan/Permendikbudristek nomor46 tahun 2023

d. Economic exploitation through forced labor to provide economic benefits for the perpetrator

e. Murder

f. Other acts that are declared as physical violence in the provisions of statutory regulations.

According to Poerwandari, forms of violence can be classified as follows[68]:

a. Physical Violence which includes: beatings, beatings, use of weapons, wounding, torture, use of drugs to harm, physical destruction and murder.

b. Psychological violence includes: attacks on self-esteem, humiliation, destruction of motivation, humiliating activities, attempts to make people afraid, terror in its many manifestations such as curses or harsh words, threats, insults and stalking.

Operational concepts can be put forward as indicators as benchmarks for semiotically analyzing the elements of violence in the animated film Up and based on the theoretical framework above, the indicators of violence in the animated film Up are:

a. Physical violence, which is shown through the characters or traits of actors in the animated film Up, such as: injuring other people, whether intentionally or not, physical destruction and fighting.

b. Psychological violence, which is displayed through the language styles used by actors in the animated film Up, such as: harsh words,

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[68]ibid

threatening, degrading and destroying motivation.

From these indicators, researcher will only use eight semiotics and describe them. Here are the semiotic analyses, namely;

a. Analytical semiotics,

This is semiotics that analyzes sign systems. Pierce said that semiotics objects as signs and analyzes them into ideas, objects and meaning. Ideas can be said to be symbols, while meaning is the burden contained in symbols that refer to certain objects. For example, beating, fighting and others.

b. Descriptive semiotics,

This is semiotics that pays attention to the sign system that we can experience now, even though there are signs that have long remained as witnessed now. For example, rainbow, lighting, storm and others.

c. Faunal semiotics or zoo semiotics

This is a special semiotics that pays attention to the sign systems produced by animals. For example, dog, cat and others.

d. Cultural semiotics

This is a semiotics that specifically examines sign systems which in the culture of a particular society, it is known that society as a social creature has a certain cultural system which has been maintained and respected for generations. Example, greeting friend, shaking hand, and others.

e. Natural semiotics

This is semiotics that specifically examines sign systems produced by nature. Example earthquake, landslide and others.

f. Normative semiotics,

This is semiotics that specifically discusses sign systems created by humans in the form of norms, like traffic light.

g. Social semiotics

This is semiotics that specifically examines sign systems produced by humans in the form of symbols, both word symbols and series of words in the form of sentences. Example, someone caring attitude when helping an accident victim.

h. Structural semiotics,

This is semiotics that specifically examines sign systems that are manifested through language structures, like expression..[69]

6. Up Animation Film

In many studies on the impact of films on society, the relationship between films and society is always understood in a linear way. This means that films always influence and shape society based on the message behind them without ever doing the opposite. The criticism that arises against this perspective is based on the argument that films are portraits of the society in which they are made. Films always record the realities that grow and develop in society and then project them onto the screen[70]

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[69] Alex Sobur, Media Text Analysis, P 100-101
[70]Cheers, Alex. 2003. Communication Semiotics. Bandung: Rosdakarya Youth. P: 127

Figures1.3 cover of the film Up

Film is a field of study that is very relevant for semiotic analysis. As stated by Van Zoest, films are built on signs alone. The sign includes various sign systems that work together to achieve the desired effect. In contrast to static photography, a series of images in film creates imagination and a system of signification.[71]

Up is an animated film produced by Pixer Animtaion which was broadcast in 2009. In the form of a 3D film (with max 3D only in international markets. The film Up was released on May 29 2009 in the United States and July 29 2009 in Indonesia. With revenues of 727 million dollars worldwide and the film Up is the 3rd film to receive all the Best Animated Feature awards from the three main awards associations, namely the Academy Awards, BAFTA awards and Golden Globe Awards. Tells the story of the adventures of a grandfather named Carl Fredricksen and a child named Russell. Using Carl's house which has been fitted with ten thousand helium gas balloons and they are ready to fly to Paradise Falls, where Charles Munts lives who is the idol of Carl and Ellie on their journey, they

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[71] ibid

encountered several obstacles that they had to face[72].

This film, made by Pixar Animation Studios, was released in the United States, which was the first animated film to be screened at the Cannes Film Festival and on July 29 in Indonesia. The animated film Up finished in North America by collecting quite a large Grossing of 293 Million Dollars, which is the second largest Pixar income in North America, after Finding Nemo and worldwide it has earned 434 Million Dollars. Up is the second most successful Pixar film worldwide[73].

The animated film Up became the third film to receive all the Best Animated Feature awards from the 3 main awards associations, namely the Academy Awards, BAFTA Awards and Golden Globe Awards. Overall, the animated film Up has received more than 30 awards and more than 50 other nominations. This film tells the story of the adventures of a grandfather named Carl Fredricksen and a child named Russell. By using Carl's house which has been fitted with ten thousand helium gas balloons and they are ready to fly to Paradise Falls where Charles Munts lives who is Carl and Ellie's idol. The story of this film is very effective in dragging the audience into the world of imagination/ 28 Films, 2009.[74] However, it is very unfortunate that in this quite good film there are several scenes that contain violence, which can affect children's mental health.

a. **Up Animation Film Storyline**

Carl Fredricksen is a quiet boy who lives in the United States and is friends with a tomboyish girl named Ellie who apparently both

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[72]http://id.wikipedia.org/ 28 Films, 2009.Tuesday 18,03,2024
[73] ibid
[74] Ibid

idolize Charles Muntz, a world explorer. At that time, Ellie showed Carl her adventure book, which contained pictures of Paradise Falls. Ellie and Carl promised that one day they would go there. After a few years they grew up. Carl and Ellie felt that they had a lot in common, both in terms of traits and thoughts, which made them feel comfortable and like each other, so Carl and Ellie got married.[75]

Their lives shown without talking scenes look very happy. And their first obsession is to have several children. After preparing everything, they had to be faced with the fact that Ellie was declared by the doctor to be unable to get pregnant.[76]

Carl and Ellie are very sad and devastated. When Ellie was sitting alone in front of her house. Carl came and showed Ellie his adventure book. After seeing the book, Ellie became enthusiastic again. So they try every day to set aside their income to fly to Paradise Falls where Charles Muntz lives, who has been Carl and Ellie's idol since childhood.

But still obstacles always arise so they always use money from their savings. Until finally the two of them became grandfather and grandmother. Carl realized that their obsession had not been achieved, he went to buy a ticket to South America and wanted to surprise Ellie, but before his dream was achieved, Ellie died first. This made Carl completely lose his enthusiasm for life and became quiet and closed.[77]

That morning, as usual, Carl got up early and went about his

[75] *http://www.imdb.com/title/tt. 05/18/2024*
[76] ibid
[77] ibid

activities. He came out and sat in a chair in front of his house, which was surrounded by construction work which indicated that his house would also be demolished soon. However, after Carl went to check the mailbox and took the letter in it, he had a chance to chat with one of the construction workers. After that Carl went into the house. While Carl was watching TV, he heard a knock on his door. When Carl opens the door, he meets Russell, an enthusiastic boy scout who will help him do anything. However, Carl didn't like Russell's arrival. After being tricked by Carl, Russell leaves. At that time, Carl saw that his mailbox had almost fallen off because it was hit by a construction car. Carl became angry and hit one of the contractor officers, injuring his head. This resulted in Carl being dragged to court and ultimately the rights to the house and land fell into the hands of the boss of the construction work. After that, he was also reported that tomorrow morning he would be picked up by nursing home officials. As he was about to put away his clothes, he looked at Ellie's adventure book and realized what he hadn't done. The night passed and morning came.[78]

The nursing home staff were ready in front of Carl's house and Carl asked for a little time to say goodbye to his house. When the officers went to the car, it turned out that ten thousand helium balloons had been installed in his house. The pressure of the balloons was so strong that it made cracks all over the bottom of Carl's house and the house flew up. Carl is happy because he managed to move his

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[78]Ibid

and Ellie's house. Carl prepares to fly to Paradise Falls. While he was relaxing in his flying house, he was surprised to hear a knock on the door, he ignored it. But finally he opened the door and realized that Russell had been taken with him and their adventure began.[79]

First, they encounter a cloud of rain and lightning which causes Carl to faint. After he regained consciousness, he knew that they had arrived at Paradise Falls, but could not get back into his house because he had fallen. Then Carl and Russell walked while carrying the house by pulling it with a rope towards the middle of Paradise Falls, where they saw the waterfall actually fall.

When he arrived in the forest, Russell found Kevin, a giant bird that resembled an ostrich. They became good friends because Kevin liked chocolate and Russell had a lot of chocolate. Carl didn't like Kevin for a while and finally he met Doug, a dog who could talk with a Translate Collar. At that time, Carl tried to make Doug and Kevin go away from him. However, Carl's efforts were unsuccessful. Meanwhile, Doug has three friends (enemies), dogs named Alpha, Beta and Delta. While on their way, Carl and Russell were confronted by three evil dogs. Then Carl knew that the owner of the dogs was Charles Muntz, his hero from childhood. Charles took them into his giant ship. Charles Muntz was once expelled by the people of the town where he came from, because he was thought to be spreading false news about alien creatures from Paradise Falls. It turned out that

[79]Ibid

it wasn't a lie, he had this bone structure and finally Carl realized that the bones were very similar to Kevin's so Carl decided to immediately leave that place. However, Charles Muntz knows that Carl has Kevin. He told his dogs to chase. Carl, Russell and Kevin ran away, they wanted to be caught but failed because of help from Doug.[80]

They survived and took Kevin to his place. But before Kevin got to his place, Charles came and really cornered them, he burned Carl's house so Carl let Kevin go and be taken by Charles Muntz. Carl tries to put out the fire that is burning down his house. After the fire is extinguished, Carl decides to no longer save Kevin and stays at Paradise Falls.

When Carl was at his house, he again found Ellie's adventure book. Carl felt that what he had done was wrong. When he looked at various photos of him and Ellie when they were still together, he saw Ellie's words "Thanks for the adventure, got a new one!, Ellie" and he realized that he had to save Kevin, then he went out to talk to Russell who was annoyed towards him. But it turned out that Russell had already gone after Charles' giant ship using a few balloons from Carl's house. Carl tries to catch up with Russell. When Russell arrived on the ship, he was caught and tied to a chair by Charles' men and Russell was about to be dropped from the ship, but Carl immediately came and saved Russell.[81]

To save Kevin, Carl has to fight Charles all the way to the top

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[80]Ibid
[81]Ibid

of the ship. They managed to run away from Charles and will soon go on Carl's flying house. But suddenly Charles came and shot the balloons above the flying house with a firearm, at that time Carl couldn't move because he was holding the rope of the house so it wouldn't fall because Russell, Kevin and Doug were inside it. After Carl outwits Charles, he tells Russell, Kevin and Doug to hold on to the rope he is holding. Meanwhile Charles falls from a height which causes his death. They were happy because they had defeated Charles Muntz. But Carl feels sad because his house and Ellie's photo fell.[82]

Russell and Carl return to their original place on the giant Muntz ship. They attended a ceremony in which Russell took part. Russell adopted Carl as his adoptive father. Meanwhile, Kevin has returned to his original place and Doug has made Carl the owner. They ate ice cream at the ice cream shop while playing guessing the color of the car. Doug, Carl and Russell live happily. Meanwhile, when they returned to Paradise Falls, Carl and Ellie's house landed perfectly in Paradise Falls, just as they had dreamed of.[83]

b. **Author biography**

Peter Hans Docter (Pete Docter) (born October 8, 1968) is a director, screenwriter, animator, producer, and voice actor from Bloomington, Minnesota, United States. He is known for directing the films Monsters, Inc., Up, and Inside Out. Peter Docter is also an important figure at Pixar. He has won a number of awards and

[82]ibid
[83]ibid

nominations, including six Academy Award nominations (two of which he won for the films "Up" and "Inside Out"), 3 nominations for best animated film at the British Academy of Film and Television Arts (two of which he won) , as well as 3 nominations for best directing at the Annie Awards (two of which won). Peter Docter is also a fan of the DreamWorks animation studio and Japanese animation, especially the work of Hayao Miyazaki who is the successful figure behind the Ghibli films.

Peter Docter was born in Bloomington, the son of Rita Margaret (Kanne) and David Reinhardt Docter. His mother's family is Danish-American. Docter grew up reclusive or socially isolated. He often played in the river next to his house, pretending to be Indiana Jones, and acting out scenes. His junior high school friend said, "This kid is really tall, but often clumsy. School bullies came after him because his voice changed during puberty which was very rough."

Both of his parents work in the education sector. His mother taught music, while his father was a choir director at Norman dale Community College. Docter has two sisters, Kristen Docter who is a violinist with the Cavani String Quartet and Kari Docter who is a cellist with the Metropolitan Opera. Docter wasn't particularly interested in music. However, Docter can play double bass and provided Michael Giacchino's scoring on the Blu Ray extra feature of the film "Up".

Docter has an interest in drawing cartoons. He used cartoon

director Chuck Jones, producer Walt Disney, and cartoonist Jack Davis as his inspirations. Doctor spent about a year at the University of Minnesota. There, he produced animated short films entitled "Winter Palm Springs", and "Next Door".[1] Docter later won a Student Academy Award. At first, the film almost failed because half of the drawings he sent were missing, but Docter managed to redraw them to replace them. He also made a joke in the film's credits that read, "Thank you U.S. Portal Service for removing some of the files."[84]

c. Characters in the animated film "Up"

Here are the characters and the crew in the film of Up, namely:

CAST		
No	*Main Cast*	Supporting Cast
1.	Edward Asner	Jess Harnell
2.	Christopher Plummer	Josh Cooley
	Jordan Nagai	Mark Andrews
3.	Bob Peterson	Bob Bergen
4.	Delroy Lindo	Brenda Chapman
	Jerome Ranft	Emma Coats
5.	John Ratzenberger	John Cygan
6.	David Kaye	Paul Fuclle
	Elie Docter	Teresa Ganzel
7.	Jeremy Leary	Sherrry Lynn
	Mickie mc Gowan	Laraine Newman
8.	Danny Mann	Teddy Newton

Table I.1. Cast in the animated film Up[85]

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[84] https://id.wikipedia.org/wiki/Pete_Docter.kamis 04/07/2024
[85] *http://www.imdb.com/title/tt.05/182024*

NO		CREW
1.	*Directed*	Pete Docter, Bob Peterson
2.	*Story & Screenplay*	Pete Docter, Bob Peterson, Thomas Mc Carlhy
3.	*Director of Photography*	Jean Claude Kalache
4.	*Associate Producer*	Denise Ream
5.	*Executive Producer*	John Lasseter, Andrew Stanton
6.	*Production Artist*	Daniel Arriaga
7.	*Editing*	Kevin Nolting
8.	*Software Development*	Rence Adams
9.	*Associate Editor*	Gregory Amundson
10.	*Editorial Coordinator*	Galls Anderson
11.	*Editorial Assistant*	Jeane Appleggte
12.	*Animatin Department*	Mahyar Abousaedi, Simon Allen
13.	*Casting*	Natalia Lyon, Kevin Reher
14.	*Camera Operator*	Mark Denicola
15.	*Additional Orchestrator*	Peter Boyer
16.	*Original Music*	Michael Giacchino

Table I.2. Crew in the animated film Up[86]

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[86] *http://www.imdb.com/title/tt. 05/18/2024*