

SEMIOTICS ANALYSIS OF ROLAND BARTHES COMEDY FILM POSTERS

Kelfin Saputra

Institute Pendidikan dan Bahasa Invada Cirebon

kelfinspt@gmail.com

Abstract

In the history of Indonesian cinema, comedy films began to appear in the 1950s, along with the production of the first national film directed by Nya'Abbas Akup. In this study the authors used a descriptive qualitative method using Roland Barthes' theory and analyzed to find out the denotative meaning, connotative meaning, and myth of each of these posters. the conclusion of this research is that each poster itself has an implied meaning and can be a lesson for everyday life.

Keywords: Comedy, Movie, Content

Abstrak

Dalam sejarah perfilman Indonesia, film komedi mulai muncul pada tahun 1950-an, bersamaan dengan produksi film nasional pertama yang disutradarai oleh Nya'Abbas Akup. Dalam penelitian ini penulis menggunakan metode kualitatif deskriptif dengan menggunakan teori Roland Barthes dan dianalisis untuk mengetahui makna denotasi, makna konotasi, dan mitos dari setiap poster tersebut. kesimpulan dari penelitian ini adalah setiap poster itu sendiri memiliki makna yang tersirat dan dapat menjadi pelajaran bagi kehidupan sehari-hari

Keywords: Comedy, Movie, Content

INTRODUCTION

The world of film has become one of the entertainment industries that is very popular with most people, whether they are people who live in the country, namely Indonesia or people abroad. The current film industry is quite competitive, many production houses are competing to make films that can attract the attention of many people.(Analisis Film Fanmade Parasite 2019, n.d.)

The world of film in Indonesia is currently experiencing very rapid development in line with existing technological advances. Apart from being a spectacle, a film is also a medium for a creator to convey messages to the public. These messages will be packaged in such a way that there will be messages that the audience can immediately grasp, but there are also messages that need to be interpreted from a clue or sign in the film. The number of films in Indonesia has a positive impact on society, one of which is related to the message contained in the film. (Dakwah et al., n.d.)

Film is a complex art form and a unique medium of communication whose influence can reach all social segments of society. Not only is film an extraordinary medium of entertainment, but it also provides a kind of sense of presence and affinity for a world that

is unmatched anywhere else, a world unimaginable. Movies can provide intense feelings and engage people directly and realistically with the world “out there” and in the lives of other people.(John Hamburg, n.d.)

After experiencing several phases of ups and downs, the world of Indonesian comedy films has regained its momentum for revival in the 2000s through youth comedy films. Some of the successful comedy films include Janji Joni, Get Married, 5 Sehat 4 Sempurna, Tarix Jabrix and others. In the history of its journey, each phase it goes through shows changes and differences in background in accordance with the spirit of its respective era; there are films that are made solely as entertainment and there are also those that are loaded with social criticism. This research uses a descriptive approach to look at the traces of the development of comedy films in Indonesia from the 1960s to 2000. Analysis is also carried out on several comedy films in terms of their benefits for the audience.(Chaniago, 2017)

In the history of Indonesian cinema, comedy films have colored Indonesian cinema since the 1950s. Several comedy films produced during that era were successful because they attracted large audiences, such as Crisis (directed by Usmar Ismail, 1953), Splashy (Nya' Abbas Akup, 1954), The Great Guest (Usmar Ismail, 1955), Tiga Dara (Usmar Ismail, 1956) and Choose Me (Nawi Ismail, 1956) (Suwardi 2006: 11). In 1989, there were 12 comedy films (11.5%) produced from 104 film titles, while in 1990 there were 25 comedy films (28.75%) produced from 115 film titles produced. This figure shows the productivity of the Indonesian comedy film genre. However, this productivity is also not free from criticism. Marselli Sumarno, for example, has stated that most Indonesian comedy films are only for entertainment.(Chaniago, 2017)

Posters in the film industry provide many benefits to the general public, for example being able to recognize the title of the film being lifted, the characters who play the film, and the date of the film's release. itself. In general, film posters will be distributed in public places that are strategically located, for example outside cinemas and shops along the street. This will be very effective so that the general public can find out information about the film that will be released. Indirectly it can trigger a good effect on the film itself. The poster itself has many basic components in it, for example points, lines, planes, shapes, typography, texture and color. These basic components are put together to form a work of art and design. Many things influence a poster to say good. A good poster is a poster that combines pictures, lines, colors, words and other components so that it can attract people's attention.(Suyono & Dasni Imani, n.d.)

Theoretical Framework

a) Semiotics

Semiotics is a branch of linguistics which means the science of language. The word linguistics itself comes from the Latin lingua which means language, and a person who is an expert in linguistics is called a linguist which means an expert in linguistics.

b) Semiotics of Roland Barthes

Semiotics is the science of studying the meaning of symbols or signs that have a certain message to the general public. Basically, semiotics can also be interpreted as a

science that examines implied messages from explicit ones. In Barthes' terms, semiology basically studies how to make sense of things. Meaning in this case cannot be confused with communicating. Meaning means that objects do not only carry information. In this case the objects want to communicate, but also constitute a structured system of signs. (Barthes, Kurniawan).

METHOD

This study uses a descriptive qualitative analysis method in which the author collects data from 5 comedy film posters entitled *Orang Kaya Baru*, *Cek Toko Se Next*, *Gara Gara Warisan*, *Warkop DKI Reborn*, and *Modus*. Then, the poster is analyzed using the semiotic theory of Roland Barthes.

a) Instrument

The instruments used by the author to find and download data are laptops and cellphones as well as reference journals and websites to support this research.

b) Procedures

To collect data researchers carry out a process in the form of :

1. Researchers search for and download 5 film posters for analysis entitled *Orang Kaya Baru*, *Cek Toko Next*, *Gara Gara Warisan*, *Warkop DKI Reborn*, and *Modus*.
2. Then, the researcher conducted an analysis of denotation, connotation, and myth according to Roland Barthes' theory.

c) Data analysis

The data that has been collected is then analyzed according to Roland Barthes' semiotic theory, such as using denotation, connotation, and myth.

Findings and Discussion



Denotation : “Orang Kaya Baru” people who have quite a lot of

material and can fulfill all their needs and desires in the world or people who have a lot of money. but here there is the word "new" which means to become a person who has a lot of money suddenly or just experiencing it in the near future. 5 characters carrying some groceries and wearing outfits that are quite grammatical, neat and elegant like using expensive and branded outfits.

Connotation : A family that suddenly earns a lot of money because their father died and inherits billions of rupiah.

Myth : The initial hundreds of billions of money looked very much, they thought it would not last for years, but they spent the money in a few weeks because when we have a lot of money we can buy whatever we want quickly and in large quantities even though we don't need it, but subconsciously, what used to be a lot of money doesn't feel like it will run out quickly



Denotation : “Cek Toko Sebelah” is to see or control the shop that is next to our shop or our house. One family on the dining table background.

Connotation : an Indonesian widescreen film title with the comedy genre with a family theme, one of his children to take care of his father's shop.

Myth : many have said that when ethnic Chinese manage a shop, it is said to be very good. And usually the Chinese ethnicity is also known to be stingy or calculating and very detailed in managing finances. Therefore if you manage the shop, it is less likely to experience losses.



Denotation : “gara-gara warisan” is the cause and effect of inheritance. One family with a father who carries a will has been signed.

Connotation : “gara-gara warisan” is a comedy genre film that tells of family conflicts that have not been resolved for a long time, then creates new conflicts, and finally provides an overview of conflict resolution.

Myth : Marriage is a process of uniting two individuals with different mindsets. The challenge that must be faced is how the two individuals can unite their different mindsets into a mutually agreed decision. Disputes, contradictions and conflicts in a household are something that sometimes cannot be avoided, but must be faced.



Denotation : “Warkop DKI Reborn” warkop stands for coffee shop, DKI is the Special Capital Region, and Reborn means to be published again. So a film about a coffee shop located in the capital city, which had previously been shown or could be called an old school film, but this time it is back with a different cast but with the same film concept. 3 ridiculous main characters.

Connotation : “Warkop DKI Reborn” is the title of an Indonesian

comedygenre film with a film concept and adaptation taken from an old Indonesian film entitled "Warkop DKI" which was originally formed in 1973

Myth : the makers of the film 'warkop DKI Reborn' believe that the vibes ofthe film will be the same as the old school "warkop DKI" films of the 1970-1980s with the characters made very similar to the characters we know Dono, Kasino andIndro.



Denotasi : ‘Modus’ in Indonesian slang 'capital lies' or people who often lie or lie when doing something. The dominant poster color is violet and pink gradations,with the title in magenta, A group of people dancing.

Konotasi : ‘Modus’ adalah judul film bergenre comedy romance tentang perjalanan percintaan mahasiswa. Poster ini bergambar seorang mahasiswa hukum yang sedang mendekati mahasiswi yang mempunyai orang tua berkarir sebagai pengusaha sukses, dan di poster ini pun terdapat tokoh-tokoh lain dalam film.

Mitos : Today's youth believe that using fashion tricks to get close tosomeone will go smoothly with their PDKT.

CONCLUSION

The conclusion of this study is that each poster itself has an implied meaning and can be a lesson for everyday life.

REFERENCES

- Analisis Film Fanmade Parasite 2019. (n.d.).
- Chaniago, R. H. (2017). Analisis Perkembangan Film Komedi Indonesia. *Journal of Communication (Nyimak)*, 1(2), 189–195.
- Dakwah, M. F., Komunikasi, D., Komunikasi, P., & Islam, P. (n.d.). ANALISIS SEMIOTIKA DALAM FILM BERGENRE REMAJA.

John Hamburg. (n.d.).

Suyono, V., & Dasni Imani, A. (n.d.). Makna Pesan Yang Terkandung Dalam Poster Film Vincenzo MAKNA PESAN YANG TERKANDUNG DALAM POSTER FILM.