

Research article

John Fiske's Semiotic Analysis in Susi Susanti's Film -- Love All

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Abstract.

This study identifies the nationalist attitude of Susi Susanti, who has a Chinese ethnicity, represented in the film Love All. The authors used a descriptive qualitative research design and gathered data through (i) observations made by watching and observing the film to understand the contents of the film; (ii) documentation by picking and highlighting pictures of scenes from the series that show representation and nationalism; and (iii) literature study of published theses or journal articles, websites, Internet, and books related to the subject of the current research. Data were processed using John Fiske's semiotic analysis. The results indicated that the depiction of nationalism in the film Susi Susanti – Love All – represents the nationalism of an athlete.

Keywords: semiotic of film, John Fiske, nationalism

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1. Introduction

The sense of nationalism of the Indonesian nation began with the birth of the Budi Utomo Organization in 1908. In his understanding, Hans Kohn revealed that nationalism is an understanding which holds that the highest loyalty must be submitted to the national state [1]. For an athlete, nationalism is manifested by a sense of love for the homeland, feeling proud to be an Indonesian athlete, being motivated to compete to become a servant of the state, and trying to become an athlete who excels as expected by his country [2].

Lucia Francisca Susi Susanti (Wang Liang-xiang) was the first female badminton athlete to win a gold medal at the Barcelona Olympics in 1992. However, even though Susi has made the Indonesian nation proud on the international stage, Susi did not escape the discrimination that occurred in Indonesia because Susi comes from an ethnic minority in Indonesia, namely the Chinese. Discrimination against ethnic Chinese itself has occurred since 1740 at which time the Dutch, who was colonizing Indonesia at that

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time, captured and oppressed less than ten thousand ethnic Chinese, during the reign of Ir. Soekarno, he made a decision in the form of Government Regulation No. 10 of 1959 which contained that ethnic Chinese were prohibited from trading in rural areas, until at its peak ethnic Chinese discrimination occurred in the May 1998 riots where the victims were people who came from ethnic Chinese who did not except for Susi Susanti [3].

The existence of social inequality and discrimination that is often experienced by Indonesian people who come from Chinese ethnicity makes researchers want to use the film *Susi Susanti-Love All* as the object of research. The purpose of this study is how the nationalist attitude of Susi Susanti who comes from Chinese ethnicity is represented in this film.

1.1. Semiotics John Fiske

Semiotics can be useful for interpreting signs, both artificial signs and signs that come from nature that exist as a form of communication. Semiotics itself has several streams, namely, structuralism, pragmatism, and others [4].

Edmund Fisk Green is the real name of John Fiske. Fiske began to get the attention of many people since Fiske published the book *Understanding Popular Culture and Reading the Popular* which started Fiske openly revealing that the audience has the freedom to interpret media texts and also determine its popularity [5]

John Fiske's semiotics follows the flow of structuralism pioneered by Ferdinand De Saussure. Fiske put forward the theory of codes of television which are commonly used in the world of television in the form of reality, representation, and ideology. The codes that appear in television shows are interconnected to form a meaning. According to him, a reality does not just appear, but is also processed through the sensing of reference fibers owned by television viewers, so that a code will be perceived differently by each person.

1.2. Film

Susi Susanti's film *Love All* is a biographical or biopic genre film. Film is one of the mass communication media because it connects communicants and communicants in bulk using channels (media) [6]. Documentary films are the most popular means of entertainment by the public, especially teenagers from the middle class [7]. A biopic is a film that dramatizes the real life of an individual. Individuals referred to here are like

historical figures or popular artists among the public. Film and society have a relationship that is understood linearly where film can always influence and shape society based on the message conveyed through the film but not with the audience. Audiences cannot provide feedback directly to the film [8].

1.3. Nationalism

A person's love for his country, language, nation, or area of origin is included in nationalism. The love in question is the spirit of patriotism to defend the nation and state in order to achieve common goals for the state. Pancasila is the ideology of the Indonesian nation, or you could say if an individual's sense of nationalism can be seen from how far the individual applies the five precepts of Pancasila. Pancasila itself has five precepts, namely; 1) divinity in the One Supreme; 2) just and civilized humanity; 3) Indonesian unity; 4) democracy led by wisdom in deliberation of representatives; 5) social justice for all Indonesian people.

1.4. Athlete

An athlete is someone who is an expert in a particular sport and must have higher than average physical abilities. Each sport has specific requirements for an athlete. Badminton or badminton is a sport where this sport can be played by 2 people (opposite doubles) [9]. To become badminton athletes, prospective athletes must meet the existing requirements, namely having a light weight, low BMI, about 175 cm in height, having calf skin folds and a large calf circumference [10].

2. Research Methods

Researchers use qualitative methods with the aim of explaining the phenomenon as deeply as possible. The subject used in this study is the film Susi Susanti-Love All and the objects are scenes that show signs of nationalism which are then investigated using John Fiske's semiotic theory.

3. Results and Discussion 00.01.55 – 00.03.05

The level of reality, the costumes used by the actors in this scene illustrates that the scene took place in the 80's where the clothes worn were dresses with a length of up

to the calves, levis jackets, and shirts as well as lacy hijabs used by most of the elderly Muslims. The representation level, the establishing shot technique is used when three places of worship that are standing close together want to be displayed in the frame. The three places of worship in this scene are churches, mosques, and temples, each of which is a place of worship for Christians, Muslims, and Confucians. Ideologically, the existence of these three places of worship shows the motto Bhineka Tunggal Ika which is the motto of the Indonesian nation. The meaning is different but still one.

00.11.00 – 00.12.49

In reality, the motor vehicle shown in this scene is a trending motor vehicle in the 80s, in the form of a Yamaha RX-S where this motorcycle brand was only released in 1981. As a representation, the Monas image shot in this scene uses the establishing shot technique where the shot This is used to indicate the location where the next scene takes place. Ideology, the scene when a teenager Susi was insulted because she came from Chinese ethnicity shows that there is an attitude of discrimination that occurs.

00.14.42 – 00.16.34

In reality, the costumes worn for exercising at that time were yellow and the people who were exercising were seen doing the same movements. This shows the power of Pak Harto, who at that time served as president, where the yellow color referred to here is the color of Pak Harto's party. Representation, camera movement in the form of tilting where the camera is moved horizontally from top to bottom to show the time and place of the incident. Ideology, uniformity depicted in this scene shows an authoritarian government and requires uniformity of opinion.

00.23.03 – 00.22.51

In reality, the nodding gesture made by teenage Susi while talking with Rudy Hartono when he first entered PB Jaya Raya indicated that Susi understood what Rudy Hartono was saying. Representation, this scene uses a full shot technique to show the object in its entirety without being cut off. The ideology, discipline attitude carried out by the teenage Susi shows the attitude of the second Pancasila precept, namely just and civilized humanity. Because discipline shows that we are civilized and fair to ourselves.

00.38.48 – 0047.19

The reality, according to Christian belief, is to make a cross in the body by moving the fingers from the forehead, down to the chest, then to the left and right shoulders. This is also done by Susi when Susi will compete in the Sudirman Cup and become the winner for Indonesia. Representation, the scene where Susi is competing against representatives from Korea using the long shot technique. This technique is used to

shoot body movements performed by characters. Ideology, Pancasila, the first precept which reads divinity in the One and Only God, is intended so that we as humans obey the rules and stay away from His prohibitions. Praying is an example of the first precept.

00.58.54 – 01.00.37

In reality, the largest Roman Catholic church building, Park Güell park are places that are characteristic of Barcelona. Representation, to show places as mentioned earlier, the technique used is the establishing shot technique. Ideology, in this scene ideology is not so shown.

01.03.1 – 01.08.11

In reality, the gesture of raising their hands when the audience watched Susi's match to win the gold medal at the Barcelona Olympics is a gesture of prayer according to Muslims. Representation, the long shot technique is used to focus the movement on the object. Ideology, praying is included in the first Pancasila precepts.

01.23.06 – 01.29.02

In reality, the expression of fear is shown by eyes moving unfocused, body shaking, until closing the mouth is done by Susi when Susi is being abused and attacked by Hong Kong residents because of the May 1998 riots. represents that Susi loves her homeland. Susi's ideology, firmness and firmness when she said that Susi was Indonesian even though her family was also victims of the May 1998 riots illustrates the ideology of the 3rd principle of Pancasila.

4. Conclusion

The level of reality in showing Susi Susanti's attitude of nationalism is shown from the code of expression, gesture, and environment. The level of representation is indicated by the camera's technical code and the level of ideology is indicated by the attitudes of the figures that reflect the values of Pancasila

5. Thank You Note

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