

Social Representation In Ayla Film: The Daughter Of War (Charles Sanders Peirce Semiotic Analysis)

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Abstract

This study aims to reveal the sociology of literature and the structure of signs in the film *Ayla: The Daughter of War*. The research method used in this study is a qualitative research approach with semiotics of Charles Sander Peirce and sociology of literature. The theoretical aspects that are the focus of this research are the theory of signs and meanings of film categories and semiotic analysis of films. Based on this research, it can be concluded that there are structural cinematic signs in the film *Ayla: The Daughter of War* as well as several links in the film with social reality that make the story in the film stronger with social relations. The results found in this study are: (1) Social representation in the film *Ayla: The Daughter of War* is the meaning of social relations; (2) The form of delivery of the sign structure used by the director shows the existence of structural cinematic signs in the film *Ayla: The Daughter of War*.

Keywords: Semiotics, Sociology of Literature, Social Representation.

Introduction

Film is one of the modern means of communication in the form of audio-visual to convey a message to the whole community who witnessed the audio-visual film. Film acts as a means of entertainment that presents stories, events, music, drama, comedy, and other technical presentations to the general public in the form of audio-visual. A film contains several functions and roles in society, including as a source of information to the general public, besides that the film also acts as an inheritance of values, norms and culture, as well as a means of socialization.

Film is a means of communication with multiple interpretations. Many messages are contained in a film and can be interpreted differently by each person. Films can reach various social segments that make film practitioners have the potential to influence or change people's views through the content of messages contained in films. The background of the film is something that represents reality as outlined in the form of audio-visual.

Ayla: The Daughter of War is a Turkish-South Korean drama film adapted from a true story. The film, directed by Can Ulkay in 2017, is set in the 1950s.

Tells the story of a little girl who was found by Turkish soldiers named Suleyman who was sent to South Korea when North Korea invaded South Korea. When they wanted to return to Turkey, Suleyman and Ayla separated but Suleyman promised to return and meet Ayla, 60 years later Suleyman returned to South Korea and they met again. This film has become a hot topic of discussion because it has many messages that are full of human values.

This makes it interesting for researchers to conduct a deeper analysis of the film *Ayla: The Daughter of War* using semiotics. According to Van Zoest as quoted by [1], film is a relevant field of study for semiotic analysis. Films are built with signs. The signs include various sign systems that work well together to seek the desired effect. Semiotics is used to analyze the media and to find out that the film is a communication phenomenon that is full of signs.

Methods

This study uses a descriptive qualitative approach [2]. The purpose of this study is to find and describe the form of social values, the main character's social in dealing with life's problems and the delivery of social values in the film. "This study uses a descriptive qualitative approach [2].

This study aims to find and describe the form of social values, the main character's social in dealing with life's problems and the delivery of social values in the film *Ayla: The Daughter of War*. Based on these objectives, the approach used is semiotic analysis to develop an understanding of the object under study. The research method used in semiotic analysis is interpretive.

Semiotic analysis is a method for analyzing and giving meanings to a text, system of symbols, symbols, or signs (signs), both contained in the mass media (news, television shows, films, etc.) mass media (paintings, sculptures, fashion, and so on) [1]. Based on the selection of the object, the researcher intends to analyze the structure of signs and meanings in the film "*Ayla: The Daughter of War*" by using Charles Sanders Peirce's semiotic analysis approach of sign structure (syntagmatic level) and representation of meaning (paradigmatic level). The orientation of this research will further describe the meaning of the film "*Ayla: The Daughter of War*". In this case, the researcher uses a qualitative descriptive research method with semiotic analysis as the basis of the research. Considering that semiotics sees the media (film) as an overall structure, seeks to find latent or connotative meanings, while content analysis (quantitative methods) is not enough to help researchers to obtain latent contents.

Results and Discussion

Film is a form of mass communication in the form of audio-visual in conveying messages to a group of people gathered in a certain place. Film acts as a new tool used to present entertainment that has become a previous habit and presents stories, events, music, drama, comedy, and other technical offerings to the general public [3].

As mentioned by Peirce, that an interpreter is an element that must exist to associate a sign with its object (induction, deduction, and arrest/hypothesis). In other words one has to create their own frame of reference, experiences which are then absorbed as knowledge, before identifying which texts from the film are related. This frame of reference is very important because it will support the audience (in the context of the study is the researcher) to be able to distinguish the structure of signs in scenes as a general framework [4].

After watching the entire film "*Ayla: The Daughter of War*", the first procedure was to identify the scenes in the film that contain sign structures that can stand as representations of reality. To map the signs in this film, the researchers recorded the scenes in the film by emphasizing the presence of the sign structure (icon, index, symbol).

Recordings made by researchers based on the flow of scenarios or scenes are then reduced and described randomly as follows.

Meaning of Characters

Sacrifice

The icon, at 2.55 minutes, shows a rural setting in 1950 Korea during the Korean war. There is a girl (Ayla) with her mother and father in a dialogical role situation between children and parents.

Index, the expression shown by the two icons above emphasizes the storyline that contains human interest, namely what they experience is depicted in signs of sadness. father who asked Ayla and mother to hide when an attack occurred indexically signified a patriotic attitude who was willing to sacrifice himself to protect his wife and children from enemy attacks.

Symbolically, the scene in this scene represents the character of a father or parent who is ready to sacrifice himself in a difficult situation for the safety of his child.

Caring

Icon, at minute 51.15 featuring the main characters of this film, namely Ayla and Suleyman in a dialogical role situation.

Index, indexically the scene in this scene represents the growing love between the two main characters. Ayla, who is just learning Turkish, shows her affection for Suleyman by greeting baba which means father in Turkish. This makes Suleyman get emotional and call Ayla "my daughter" while hugging her passionately.

Symbolically, the scene shown in this scene symbolically represents the loving character that Suleyman has for Ayla, a child victim of war who was found while on duty.

Struggle

The icon, in the 1.22.14 duration, features the main character icon, namely Suleyman in a struggle to stay with Ayla.

Index, this scene indexically represents Suleyman's struggle to bring Ayla to her home country, Turkey. Suleyman seemed to be in a hurry to carry a large suitcase containing his daughter, Ayla. This was done because the Turkish army was not allowed to bring the children of war victims back to their country, however, affection for Ayla made Suleyman do various ways so as not to be separated from Ayla.

Symbolically, the situation depicted in this scene symbolically shows how much Suleyman struggles

to stay with Ayla even though his efforts failed.

Wise

Icon, the scene at 13.33 shows the icon of Suleyman feeding the ants on the ship on the way to Korea.

Index, in this scene Suleyman is shown feeding the ants on the ship. Instead of killing the ants with insect venom, Suleyman prefers to feed them. This shows that Suleyman is a wise soldier in making decisions. Suleyman considers the consequences before making a decision.

Symbols, this scene symbolically represents wise characters. This is shown by the main character, namely Suleyman, who does not immediately make decisions that can hurt animals. Suleyman chose another way to solve the problem without harming anyone.

Social Relations

Compactness

Icon, a scene with a duration of 1.02.21 featuring the main and supporting characters, namely Suleyman, Ali, Sadar and several Korean communist soldiers in social situations.

Index, the presence of sadak and ali to save Suleyman from the Korean communists show the solidarity of these soldiers. The scene also shows their solidarity in escaping from the nest of communists who want to do bad things to Suleyman.

Symbolically, this scene depicts the cohesiveness that Turkish soldiers have when carrying out their duties in Korea. In addition, the cohesiveness that is built is not only limited to co-workers but more than that. The solidarity of these soldiers has developed like friends and family who have been overgrown with a desire to always protect each other.

Friendship

The icon, at 1.09.15 duration, features Suleyman and Ayla in front of the grave of Ali who had just died in the war.

Index, the visualization of Suleyman crying in front of Ali's grave, illustrates the deep sadness that Suleyman feels after losing his best friend. As a form of solidarity, Suleyman placed a photo signed by Marlyn Monroe on Ali's grave. The photo above is Ali's dream and last wish for Suleyman before he finally died on the battlefield against the Korean communists.

Symbol, since the beginning of the film, the

friendship scene between Ali and Suleyman has been shown a lot. The symbol of social relations in the form of friendship is widely displayed in this film to show the solidarity side of the army.

Kinship

Icon, at minute 42.30 showing the iconic family scene between Korean soldiers and Turkish soldiers.

Index, indexically this scene shows the scene of giving badges to Turkish soldiers who have helped in the Korean war. In this scene, a general from the United States army allied with South Korea gives a badge to the Turkish soldiers while saying that at that time the countries had become brothers.

Symbol, the scene symbolically shows the sense of kinship that the soldiers have both fought on the battlefield. Even though they come from different countries and have different religions, that doesn't prevent these soldiers from helping each other.

Based on the analysis that has been carried out on the film *Ayla: The Daughter of War* using the semiotic approach of Charles Sanders Peice, the results show that the film *Ayla: The Daughter of War* represents several cultural and ideological meanings as the implications of meaning on the sign structure in the film, namely the characters, social relations and human values.

Meaning of Characters

The character or character shown in the film is an important element in the film. Generally, films feature three characters, namely the protagonist, antagonist and tritagonist. These three characters are part of the construction or characterization plan of the film contained in the script or scenario and role description. By looking at the entire series in *Ayla: The Daughter of War*, it is known that this film puts the main character first as one of the attractions for the audience. The character possessed by the main character in this film is considered realistic and becomes what the audience always expects because it is considered in accordance with universally applicable human norms [5]. Suleyman's character is represented as a person who has very high empathy, has a leadership spirit and has great affection for fellow humans regardless of their differences. This is in accordance with the data found related to the characters in the film described in the previous section.

Meaning of Social Relations

The storyline related to the context of social relations can be observed through the interactions

between characters in the film *Ayla: The Daughter of War*. The interactions that take place represent various forms of social relations that are relevant to various aspects of life [6]. Since the beginning, this film has shown a strong friendship between Turkish soldiers, then the plot begins to play with the emotions of the audience with considerable concern and social sensitivity shown by the main character, namely Suleyman to the daughter of a war victim who was found holding the hand of her mother's corpse. This scene represents social relations related to social sensitivity to others and the sense of empathy possessed by humans [7]. Then, the scene that shows Suleyman caring for Ayla like his own child in the midst of war conditions shows the sincere affection of parents for their children [8]. Suleyman's affection for Ayla shown in the film is no longer limited to empathy for fellow human beings but more than that in the midst of the humanitarian tasks that Suleyman carries out, he has become a good father for a child who is a war victim who lost his parents due to the atrocities of war.

Conclusion

The social representation contained in the film *Ayla: The Daughter of War* is social relations that are manifested in various dimensions of life, namely friendly relations between members of the Turkish army as well as with American and Korean soldiers. Then, the familial relationship shown between the father and the adopted son was found during the war. The third is the interaction between individuals which is realized through the social empathy of the characters in their roles. This film clearly shows values that are full of human values and high human empathy so that it can be a strong attraction for the audience because it is considered in accordance with universally applicable humanitarian norms.

The form of conveying the sign structure used in the film *Ayla: The Daughter of War* is found in the form of cinematic/film signs that are significant and structural. The structure of the film sign is relevant to the theoretical perspective of Charles Sanders Peirce's semiotics, which analyzes text/media messages (films) in the dimensions of icons, indexes and symbols. The structure of the sign is an inseparable series in revealing the denotative meanings of the film. Iconic aspects in the film are used to display various visual objects from the characters in the film's story. The indexical aspect of this film shows a variety of verbal and non-verbal cues from situations, conditions and expressions of the characters shown in the film. Meanwhile, the symbolic aspect in this film shows or represents the characters of the

characters, namely the protagonist, antagonist, or tritagonist through the conditions, situations and dialogues played by the characters.

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